Marion Ray

Richwood Banjo Method.

Compiled by

GEO. RICHWOOD.

PRICE 75 CTS

PUBLISHED BY GEO. J. ABERG MUSIC CO. CINCINNATI. 115 W. SEVENTH ST.

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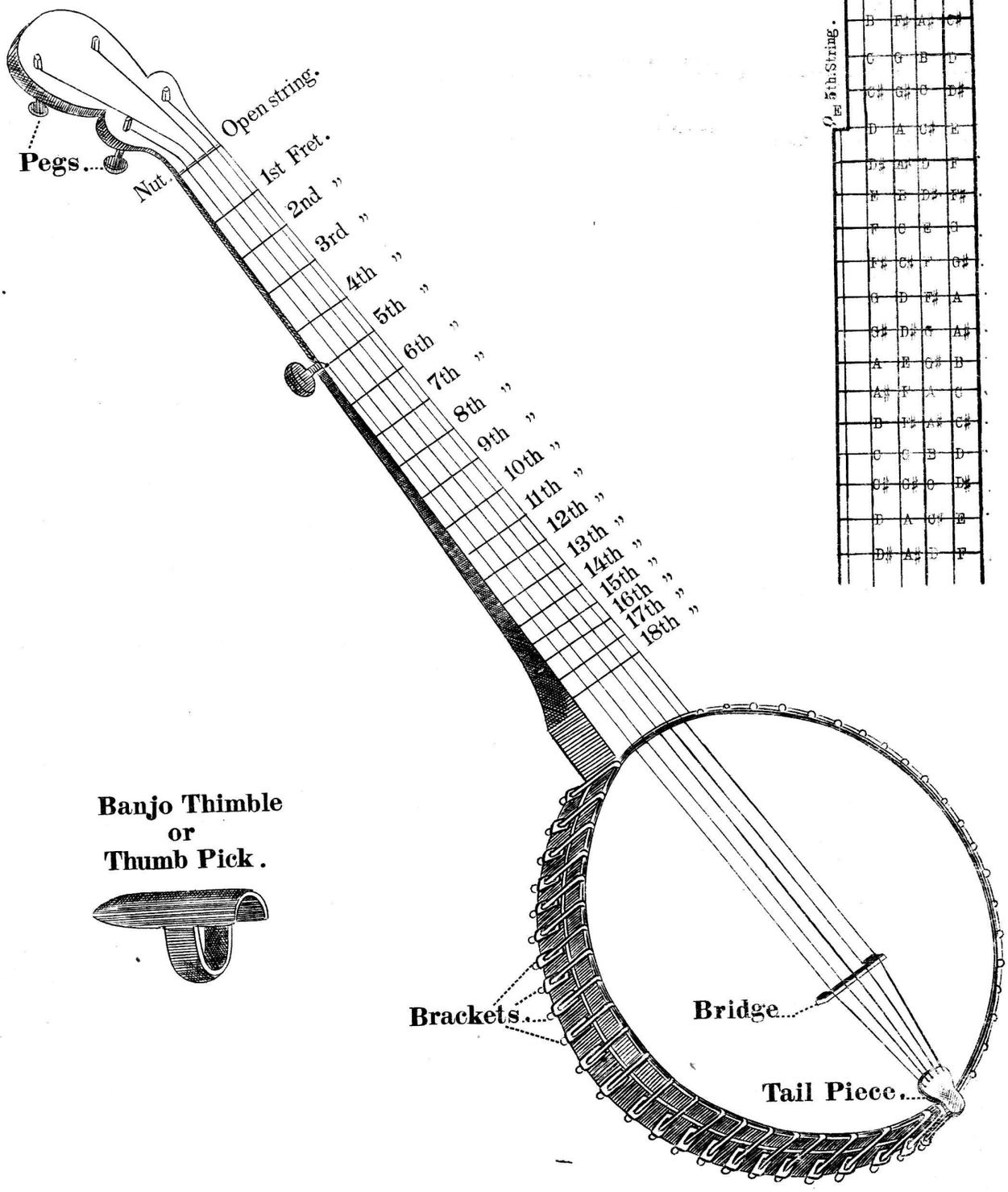
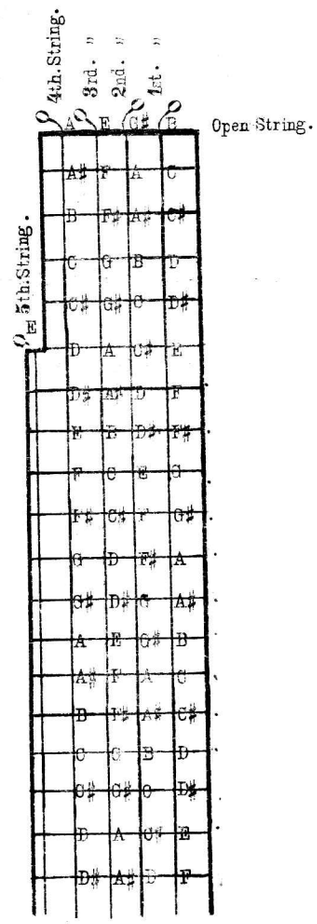
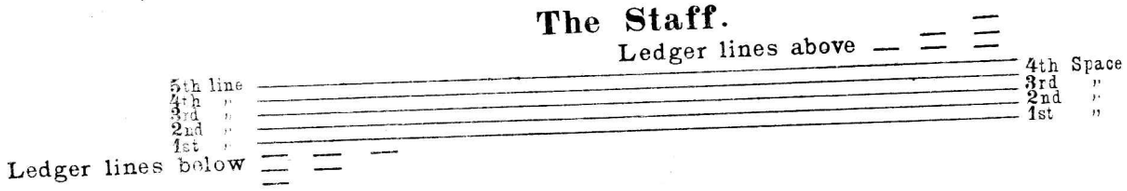

Pegs
Nut
Open string.
1st Fret.
2nd "
3rd "
4th "
5th "
6th "
7th "
8th "
9th "
10th "
11th "
12th "
13th "
14th "
15th "
16th "
17th "
18th "
Banjo Thimble
or
Thumb Pick.
Brackets
Bridge
Tail Piece


4th. String.
3rd. "
2nd. "
1st. "
5th. String.
Open String.

RUDIMENTS OF MUSIC.

Musical sounds are expressed by characters called notes; they are written on five parallel lines, and in the spaces between the lines. These five lines and four spaces are called a staff.

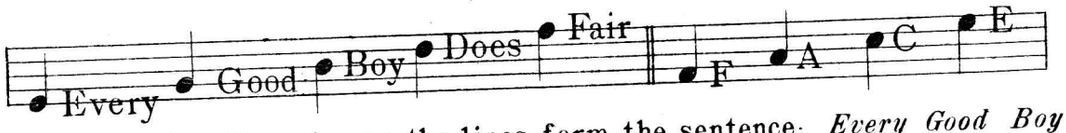
The Staff.



As the staff is not of sufficient extension to express all the sounds in music, Additional or Ledger lines are used above and below the staff when required.

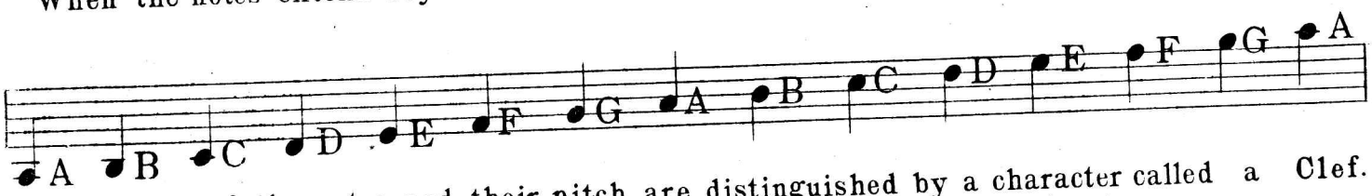
Music is composed of seven notes, which are named after the first seven letters of the Alphabet: A. B. C. D. E. F. G.

Easy Method of committing notes to memory.



It will be noticed that the notes on the lines form the sentence: *Every Good Boy Does Fair;* while the notes in the four spaces form the word *FACE.*

When the notes extend beyond the seven letters, the Alphabet repeats in the same order.



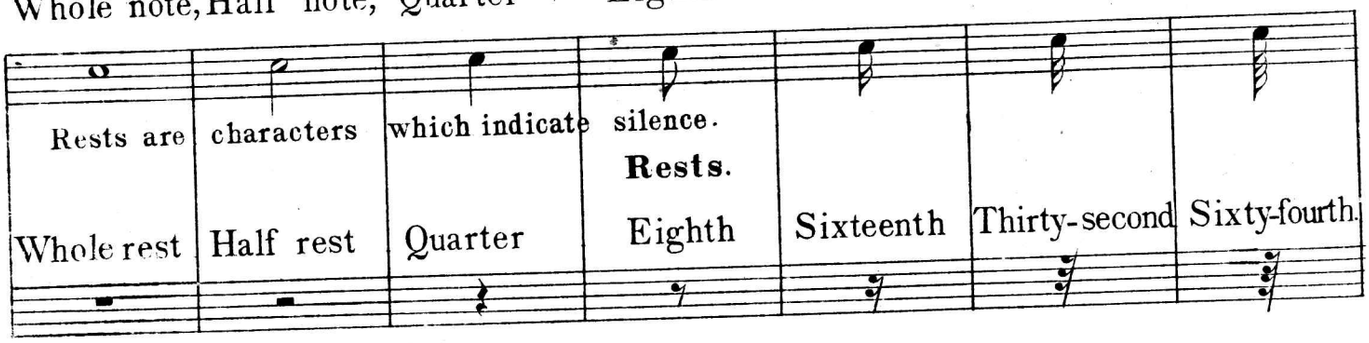
The names of the notes and their pitch are distinguished by a character called a Clef.

The Treble or G Clef is the only clef used for this instrument.

The following are the notes and rests used in music, showing their relative value.

Notes.

Whole note, Half note, Quarter Eighth Sixteenth Thirty-second. Sixty-fourth.



Rests are characters which indicate silence.

Rests.

Whole rest Half rest Quarter Eighth Sixteenth Thirty-second Sixty-fourth.

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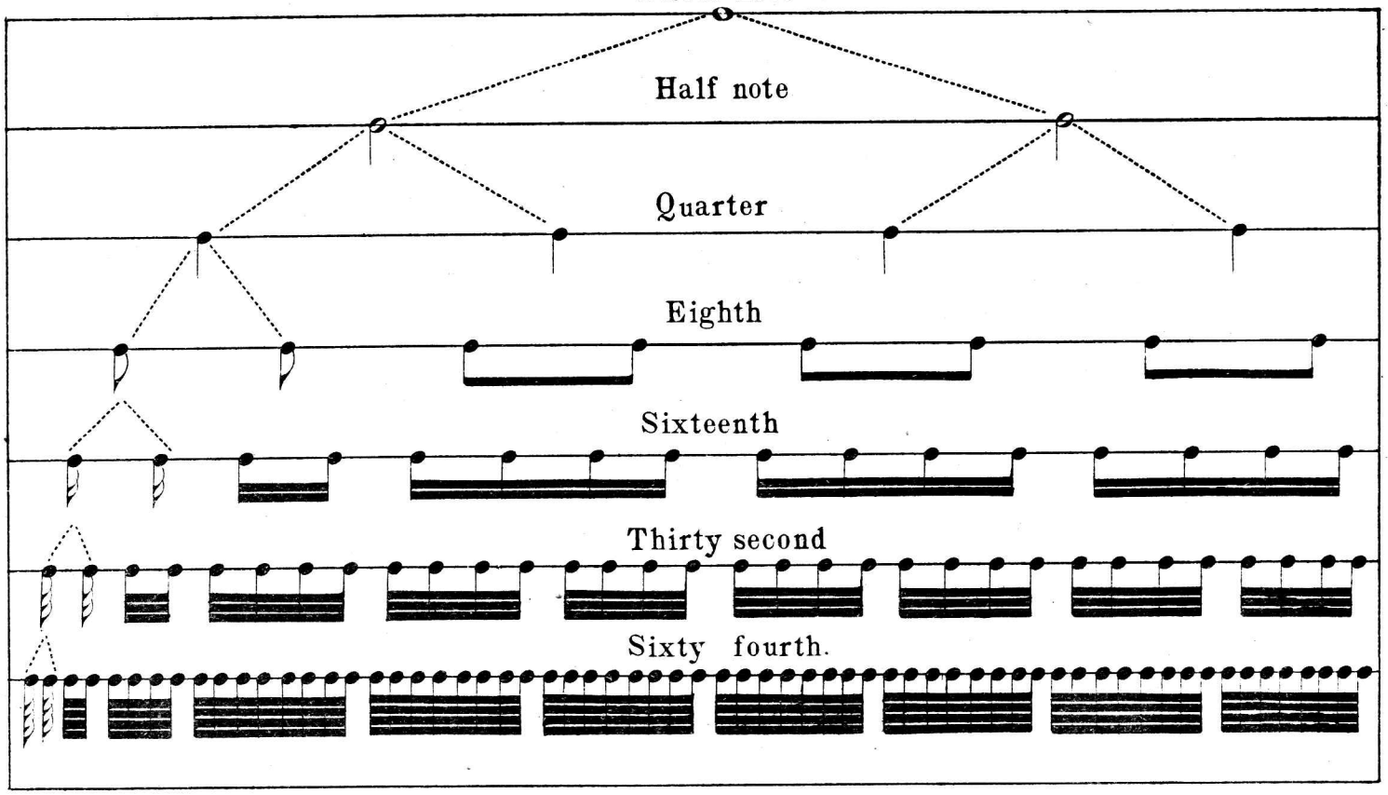
Table of Comparative Value of Notes.

Each line of notes represents a measure containing four (4) beats in $\frac{4}{4}$ or common (C) time in various forms.



Time.

Music is divided into small portions of equal duration called Bars by lines drawn perpendicularly across the Staff.

Of time there are several kinds viz: Common, Triple, and Compound, these are expressed by the following signs.

Common time.

C or $\frac{4}{4}$ contains 4 Quarters in a bar or their equivalents

$\frac{2}{4}$ " 2 " " " " "

Triple time.

$\frac{3}{4}$ Contains 3 Quarters in a bar or their equivalents.

$\frac{3}{8}$ " 3 Eighths " " "

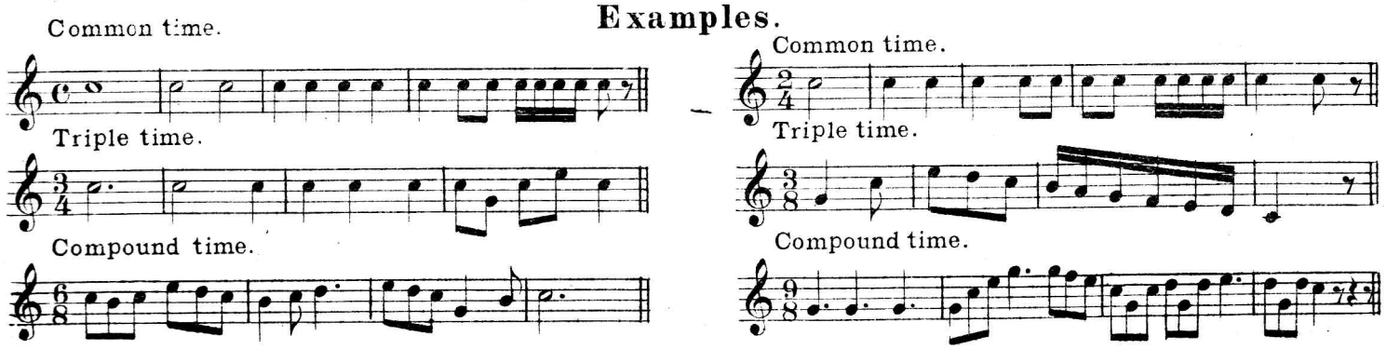
Compound time.

$\frac{6}{8}$ Contains 6 Eighths in a bar or their equivalents.

$\frac{9}{8}$ " 9 " " " "

The upper figures indicate the number of beats to a measure, the lower figures, the kind of notes.

Examples.



Signatures.

Sharps, Flats and Naturals.

Sharp: (♯) placed before a note raises it half a tone, a half tone being the distance from one fret to another.

Flat: (♭) placed before a note lowers it half a tone.

Natural: (♮) serves to restore notes affected by sharps or flats to their original sound.

Sharps or Flats placed at the commencement of a piece affect all notes of the same name throughout. Example: A sharp placed thus indicates that all the F's are to be played sharp. A flat placed thus indicates that all the B's are to be played flat. Sharps or Flats placed before notes in the course of a piece, and not marked at the beginning, are termed Accidentals and only affect notes of the same name in the bar in which they occur

An easy method of impressing on the memory the name of the keys by a glance at the Signature, also the number of sharps and flats belonging to each key.

Number of Sharps:	♯	♯♯	♯♯♯	♯♯♯♯	♯♯♯♯♯	♯♯♯♯♯♯
Name of Key:	**G**ood	**D**eeds	**A**re	**E**ver	**B**looming	**F**lowers.
Number of Flats:	♭♭♭♭♭♭	♭♭♭♭♭	♭♭♭♭	♭♭♭	♭♭	♭

To ascertain the name of sharp or major key take the first letter of each word going forward; to find the name of flat keys take the first letter of each coming back.

Double Sharp (×) raises a not two half-tones, and a Double Flat (♭♭) lowers a note two half-tones.

The double Bar indicates the end of a strain or piece

Dots placed before a double bar, denote that the part immediately preceding is to be repeated.

The Pause (𝄐) placed over notes or rests, indicates that the performer may rest at pleasure.

A dot placed after a note extends its length one half, for example: A dotted Half note is equal to 3 Quarters a dotted Quarter note is equal to 3 Eighths a dotted Eighth note is equal to 3 Sixteenths

Dots placed above or below notes indicate that the notes are to be played in a short and distinct manner.

The Triplet Notes written thus: or and termed a Triplet indicate that they are to be played in the time of two of their kind.

The Sextole: Notes written thus: or indicate that they are to be played in the time of four of their kind.

The Tie: When two or more notes on the same degree of the staff are connected by a tie (⁀) only the first is to be played and its sound prolonged sufficiently to include the time of the one, or several tied notes which follow. They are as one note having their values combined.

Written

Played

Arpeggio Chords.

Chords preceded by a waved line are termed Arpeggio, the notes being played rapidly, from the lowest upwards instead of together.

Written: played:

Appoggiatura.

The Appoggiatura or Grace note is a small note placed before other notes by way of embellishment and takes its value from the note it is placed before.

Dictionary of Musical Terms.

Accelerando. Accelerating the movement.
Adagio. A very slow movement.
Ad libitum. or Ad lib. At discretion.
Affettuoso. Affectionately, tender.
Agitato. Agitated, anxiously.
Allegretto. Cheerful, but not so quick as Allegro.
Allegretto. Playful, vivacious.
Allegro. Quick lively. A rapid vivacious movement.
Al Segno. or 𝄋 indicates that the performer must return to a similar sign in the piece.
Andante. Slow and sedate.
Andantino. Somewhat slower than Andante.
Animato. With animation.
A Tempo. In the proper time.
Barcarolle. Air of the Venetian Gondoliers.
Brillante. Showy and sparkling.
Cadenza. A fanciful embellishment at the end of a movement.
Calando. Diminishing in tone and speed.
Cantabile. In a graceful and singing style.
Coda. A few bars added to form a finish to a piece.
Con dolore. Mournfully.
Con spirito. Quick, with spirit.
Crescendo, Cresc. or increasing the sound.
Da Capo. or D. C. From the beginning.
Diminuendo, Dim. or decreasing the sound.
Dolce. Soft and sweetly.
Doloroso. Soft and pathetic.
Espressivo. or Con espressione. With expression.
Finale. The last movement of a piece.
Fine. The end.
Forte. or *f*. Loud.
Fortissimo. or *ff*. Very loud.
Impetuoso. Impetuously.
Larghetto. Slow and measured.
Largo. Very slow and solemn.
Legato. Smoothly.
Leggiero. With lightness.
Loco. To be played as written.
Maestoso. Majestic, dignified.
Marcato. Marked emphatically.
Mezzo Forte. or *mf*. Moderately loud.
Moderato. Moderately quick.
Morendo. Gradually diminishing, dying away
Obbligato. An indispensable part of a piece
Passionato. Impassioned.
Pathetique. Pathetic.
Pianissimo. or *pp*. Very soft.
Piano. or *p*. Soft.
Poco. A little.
Prestissimo. Exceedingly quick.
Presto. Very quick.
Rallentando. Gradual diminution of speed.
Sostenuto. Sustained.
Staccato. Distinct and detached.
Tranquillo. Composedly.
Tremolo. The reiteration of a note with great rapidity.
Vigoroso. Boldly.
Vivace. Animated.
Volti Subito. or V. S. Turn over quickly.

HOW TO HOLD THE BANJO.

Rest the rim on the right thigh, the neck elevated. Place the neck of the banjo in the left hand, between the lower joint of the forefinger and the upper joint of the thumb. Bend the wrist outward toward the head of the banjo, so that the tips of the fingers rest on the strings. The right arm should rest on the rim near the tail piece.

STRINGS.

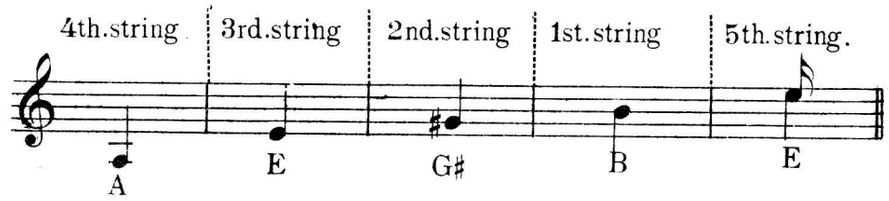
The banjo has five strings. For B, the first string, use a thin string manufactured expressly for the banjo. For G, the second string, use a thin violin E. For E, the third string, use a thin violin A. For A, the fourth or bass string, use "the banjo bass" manufactured expressly for the instrument. For E, the fifth or thumb string, use same as B, first string.

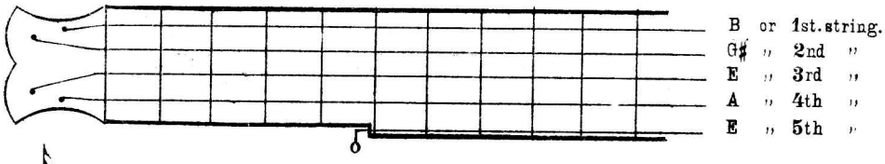
TUNING BANJO.

A beginner should procure a banjo with frets. If the banjo is large, 13 inch rim, and 20 inch neck, the bass string should be tuned to A. (tuning fork or pitch pipe.) If the banjo is 11 inch rim, with 18 inch neck, the bass should be tuned to C. Most banjos are tuned to C. The bass string on banjeurine is tuned to F.

When playing duetts, with piano, the accompaniment must be in the key the banjo has been tuned. If the banjo has been tuned in C, and plays in the key of A, the accompaniment must be in C. After the bass string has been tuned, sound E by placing your finger at 7th. fret, and tune 3rd. string in unison. Then sound G at 4th. fret on 3rd. string, and tune second string in unison. Then sound B at 3rd. fret on 2nd. string, and tune first string in unison. Next sound E at the 5th. fret, on the first string and tune the 5th. string in unison.

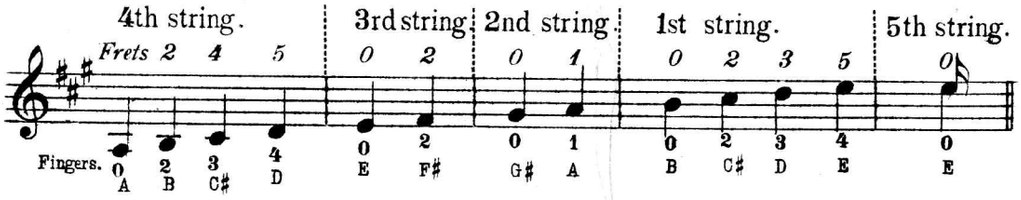
OPEN STRINGS.





A flag on E signifies that the note is to be played on the 5th string.

THE NATURAL SCALE OF THE BANJO IS A MAJOR.



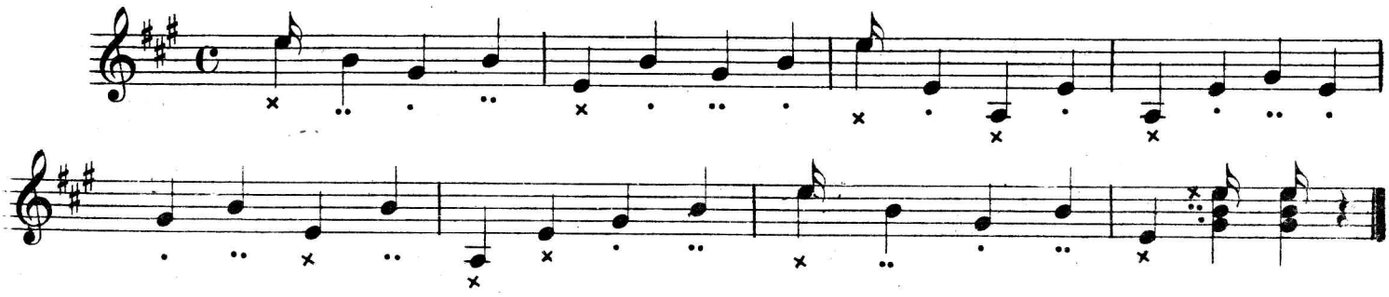
THE LEFT HAND.

0, open string. 1, first finger.
2, second finger. 3, third finger. 4, fourth finger.

THE RIGHT HAND.

× thumb. . first finger.
.. second finger. ... third finger

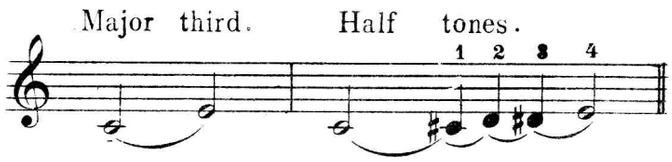
EXERCISE ON OPEN STRINGS.



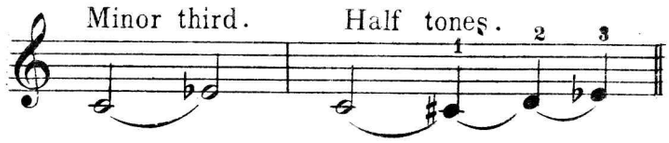
KEY.

The term Key implies a regular succession of sounds, regulated by a principal note, called the Key note, or Tonic. There are two kinds of keys: Major and Minor. The Major-key is known by the major third, and the Minor-key by its minor third. When from the Tonic or Key note to the third note above there are four half tones, the third is Major, and the key is called a Major-key.

From C to E is a Major third.



When from the Tonic, or key note to the third note above there are but three half tones, the third is minor, and the "Key" is called a Minor key. From C to E♭ is a Minor third.

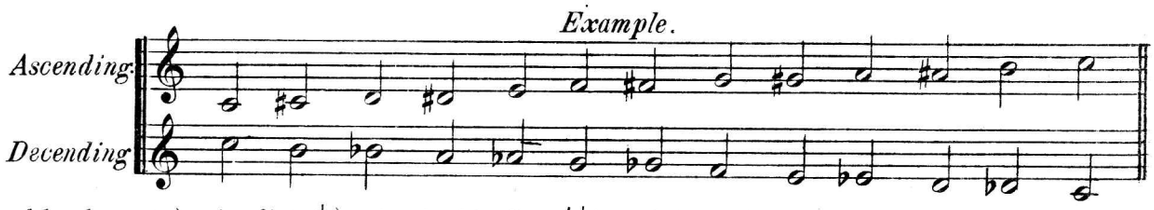


When "sharps" are after the Cleff, the Tonic or Major key is the half tone above the last "sharp" and the tonic of a relative minor key is a tone below the last "sharp." The key of G Major, a half tone above F♯, and E Minor, a tone below F♯.

CHROMATIC SCALE.

A Chromatic scale is a succession of twelve half tones, ascending or descending. If all the tones lying between the whole tones were to be indicated on the staff, some tones in ascending would receive a sharp, and descending, some of them would receive a flat.

Chromatic Scale.



The sharp (♯), double sharp (𝄪), the flat (♭), the double flat (♭♭), and the natural (♮), or cancel, are called collectively chromatic signs. The tones altered by these signs are not changed in their position upon the staff-degrees, but are changed in pitch, this pitch is called a chromatic alteration.

DIATONIC SCALE.

A succession of eight different tones upon 8 consecutive staff-degrees with the whole tones between the first and second, second and third, fourth and fifth, fifth and sixth, sixth and seventh degree, and the half tones between the third and fourth, and seventh and eighth degree is called a diatonic Major - scale, (from dia - *through,* and tonic - *key note.*) The eight degrees of a scale, upon which the tones of a diatonic scale are represented, are called diatonic degrees.

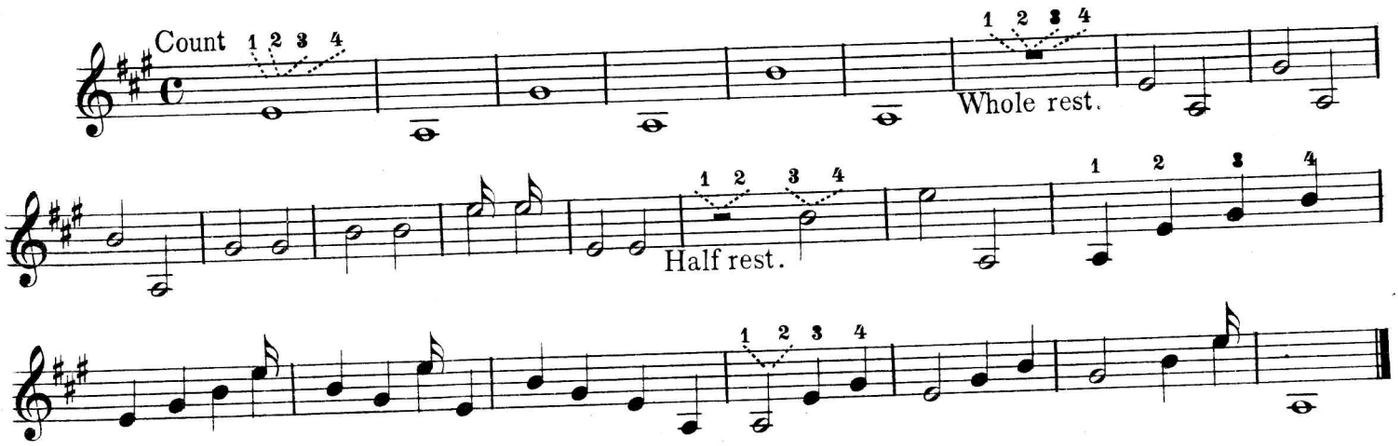
DIATONIC SCALE

The banjo may be played in all keys, but the easiest to execute are the sharp keys, as the natural scale of the banjo is A major, (three sharps.) For this reason I have placed in the first pages of this book exercises and pieces in the keys most in use.

I think it important that every one should be acquainted with all the keys, so I have placed in the latter part of the book all that is necessary for this purpose.

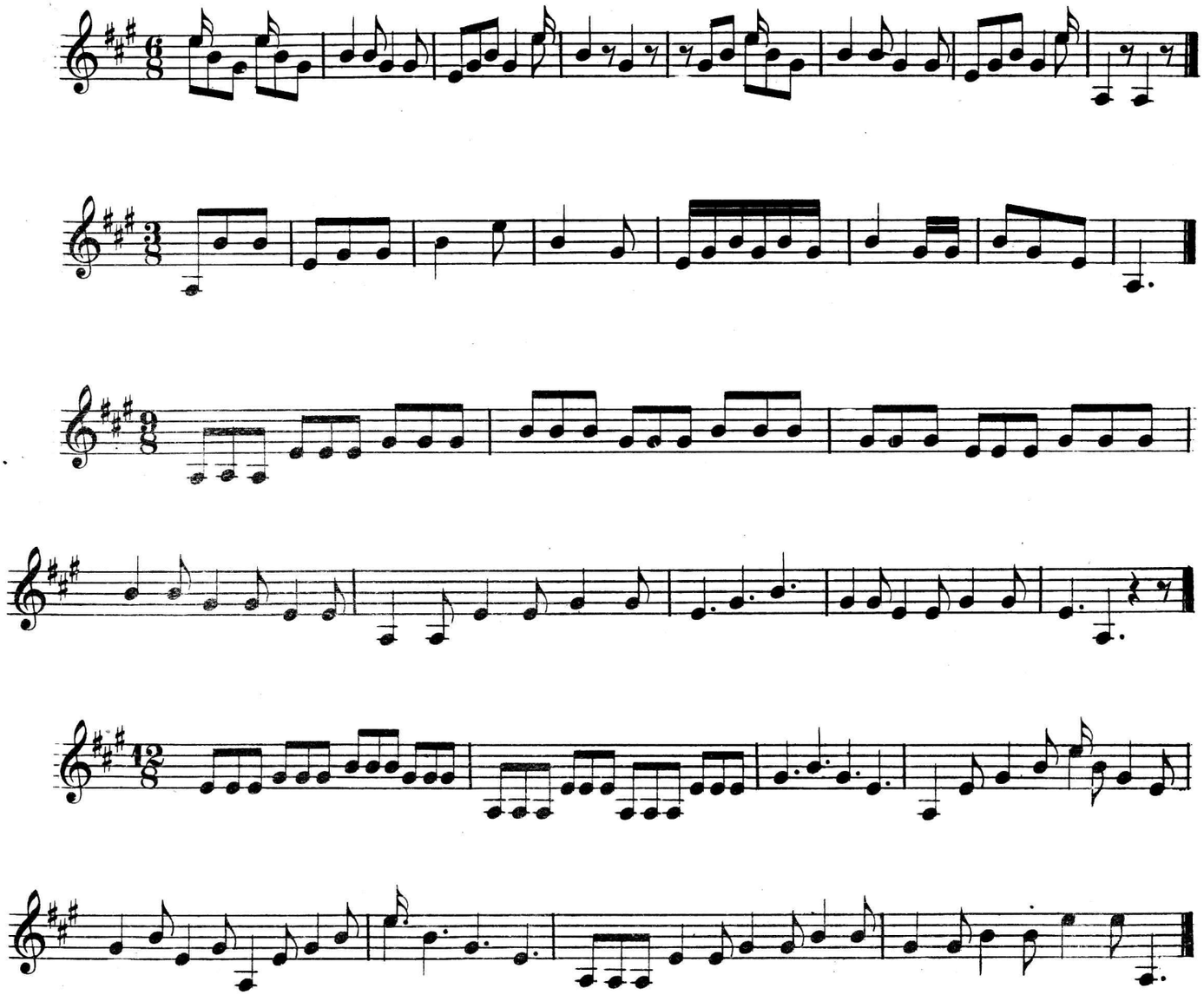
TIME EXERCISES ON OPEN STRINGS.

Common or $\frac{4}{4}$ time has four quarter notes or the equivalent in a measure

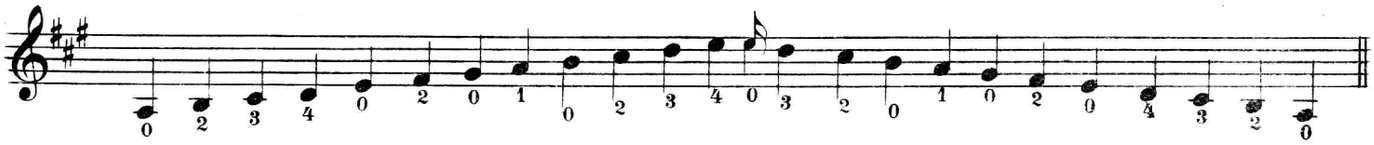


Two four time has two quarter notes, or the equivalent in a measure.

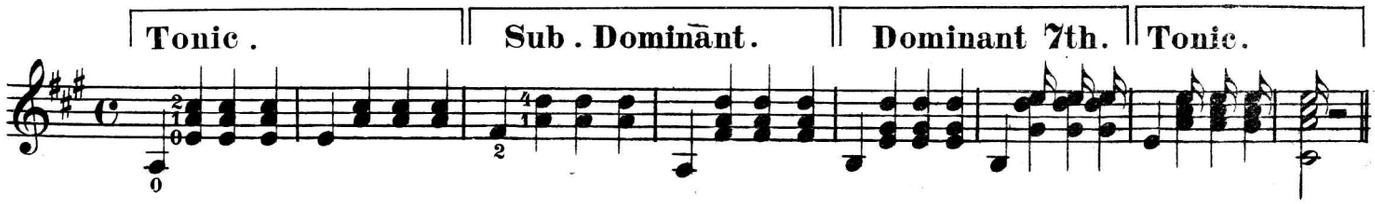
Three four time has three quarter notes, or the equivalent in a measure.



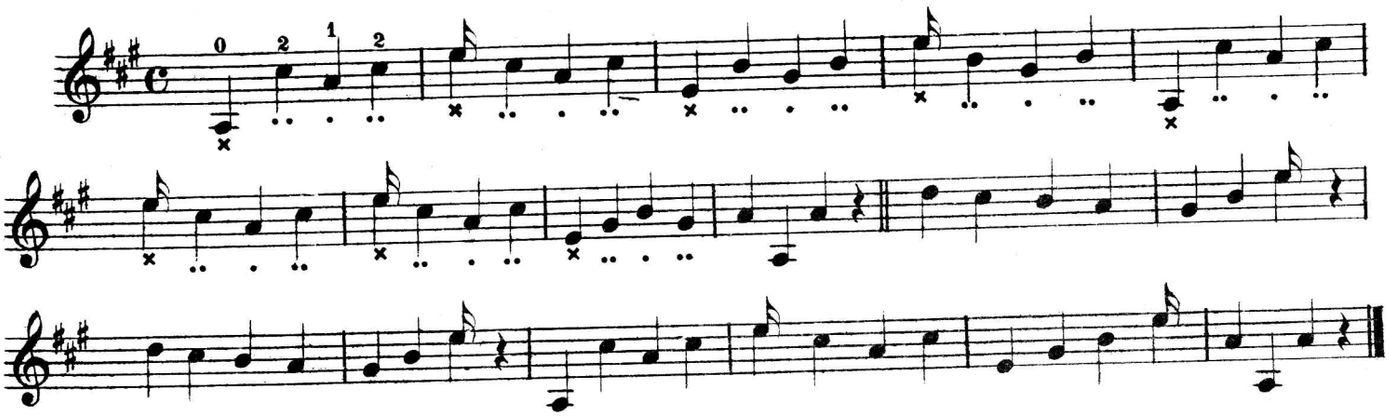
SCALE IN A MAJOR.



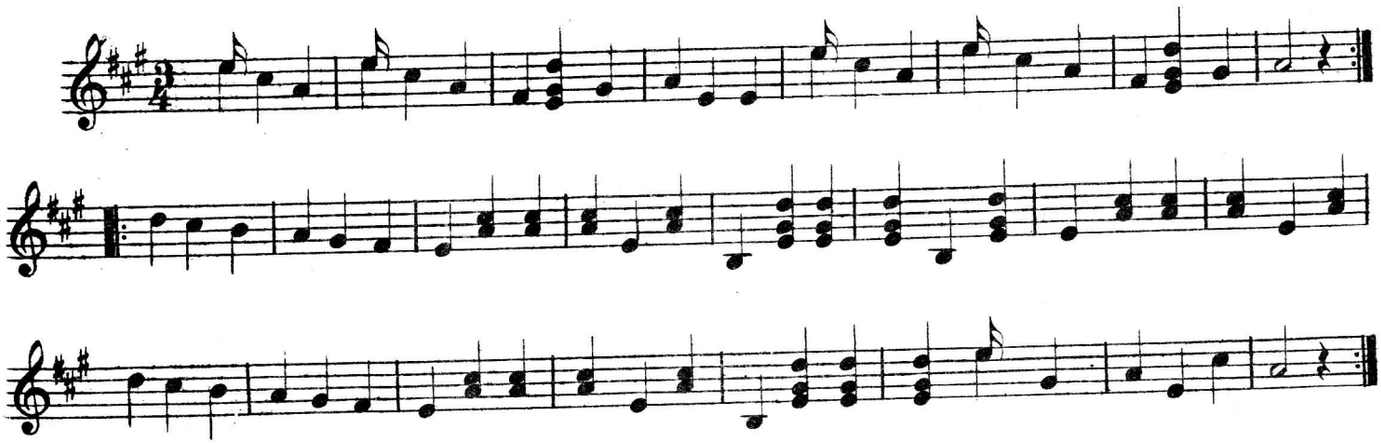
CHORDS IN A MAJOR.



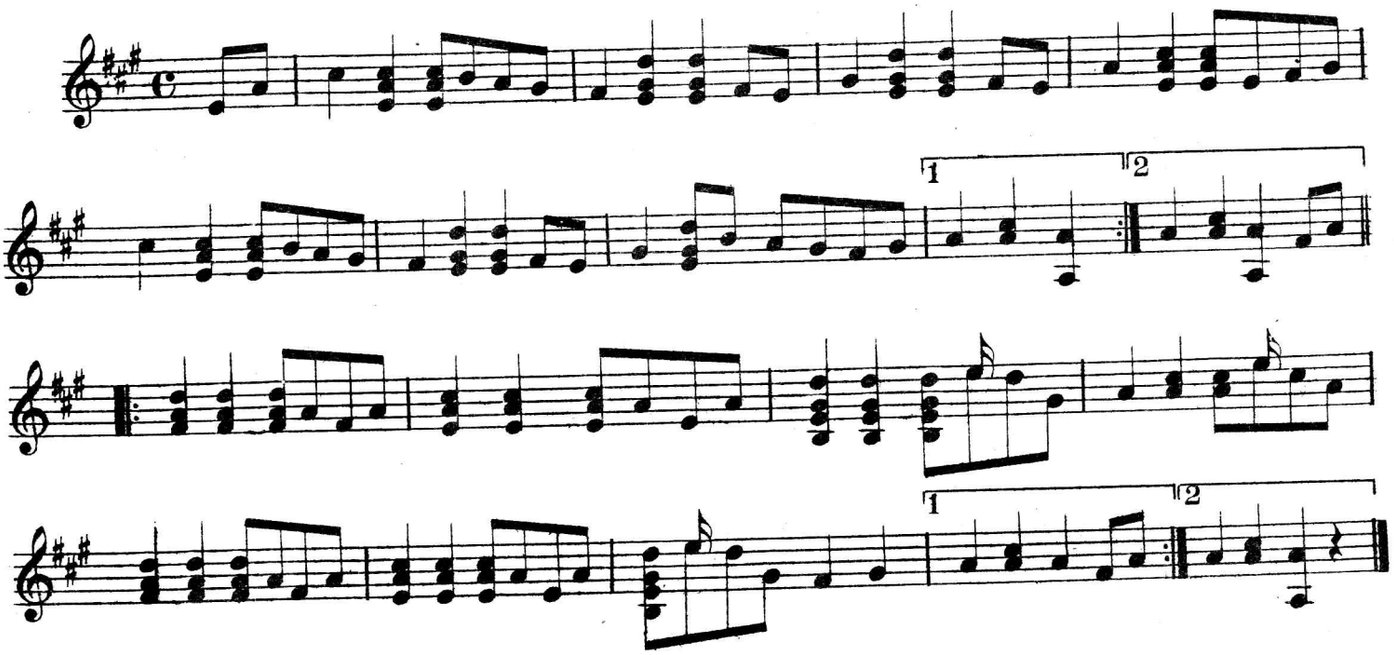
FIRST ETUDE.



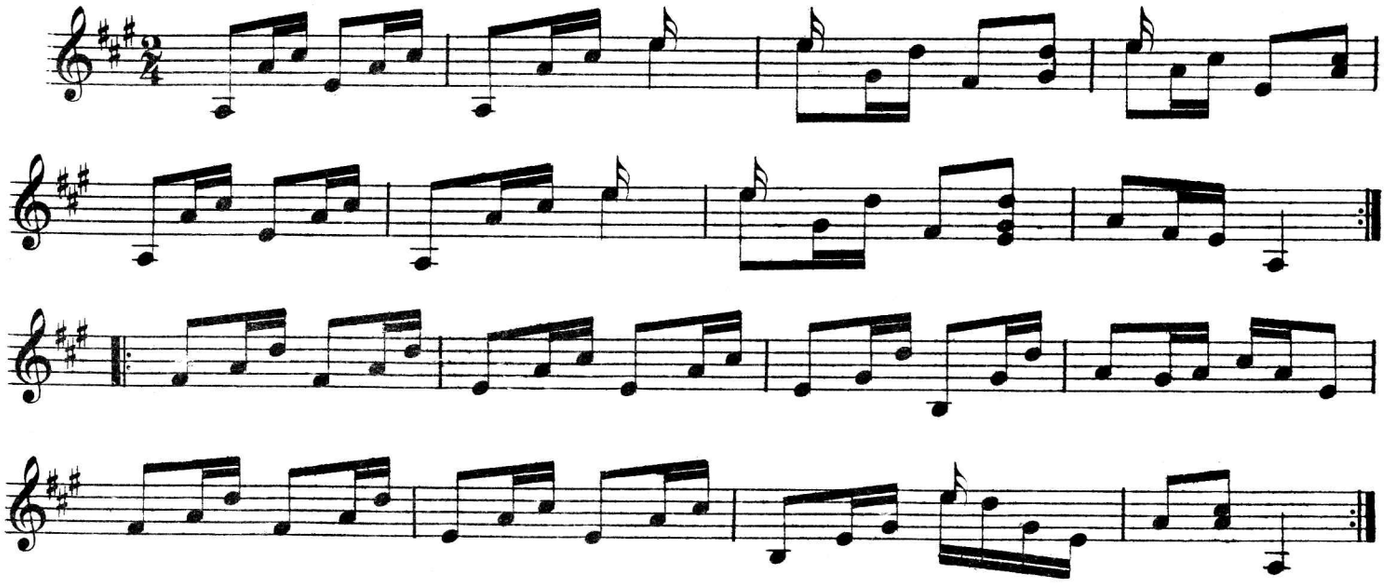
LITTLE MAJOR WALTZ.



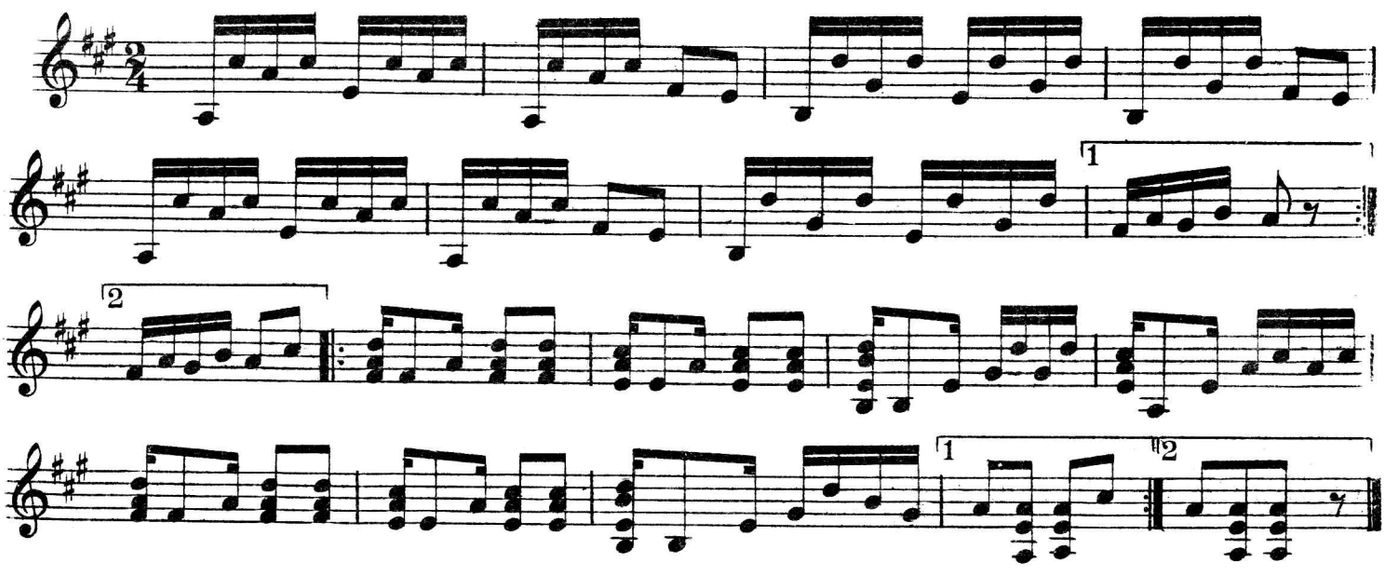
FIRST SCHOTTISCHE.



ELSIE JIG.

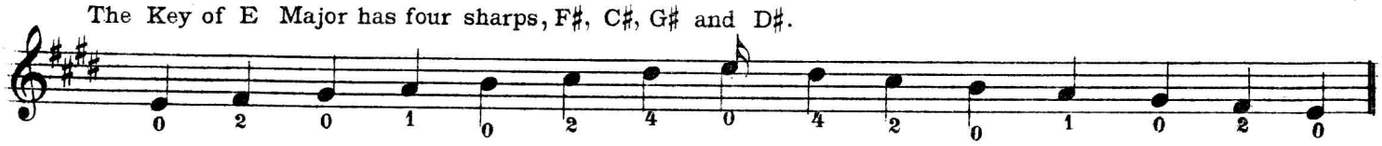


LITTLE MAY JIG.

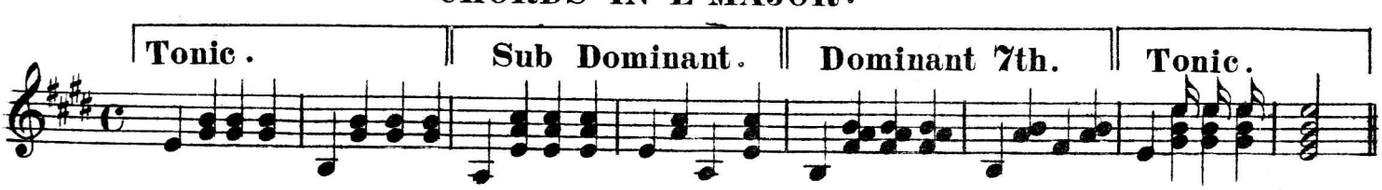


SCALE IN E MAJOR.

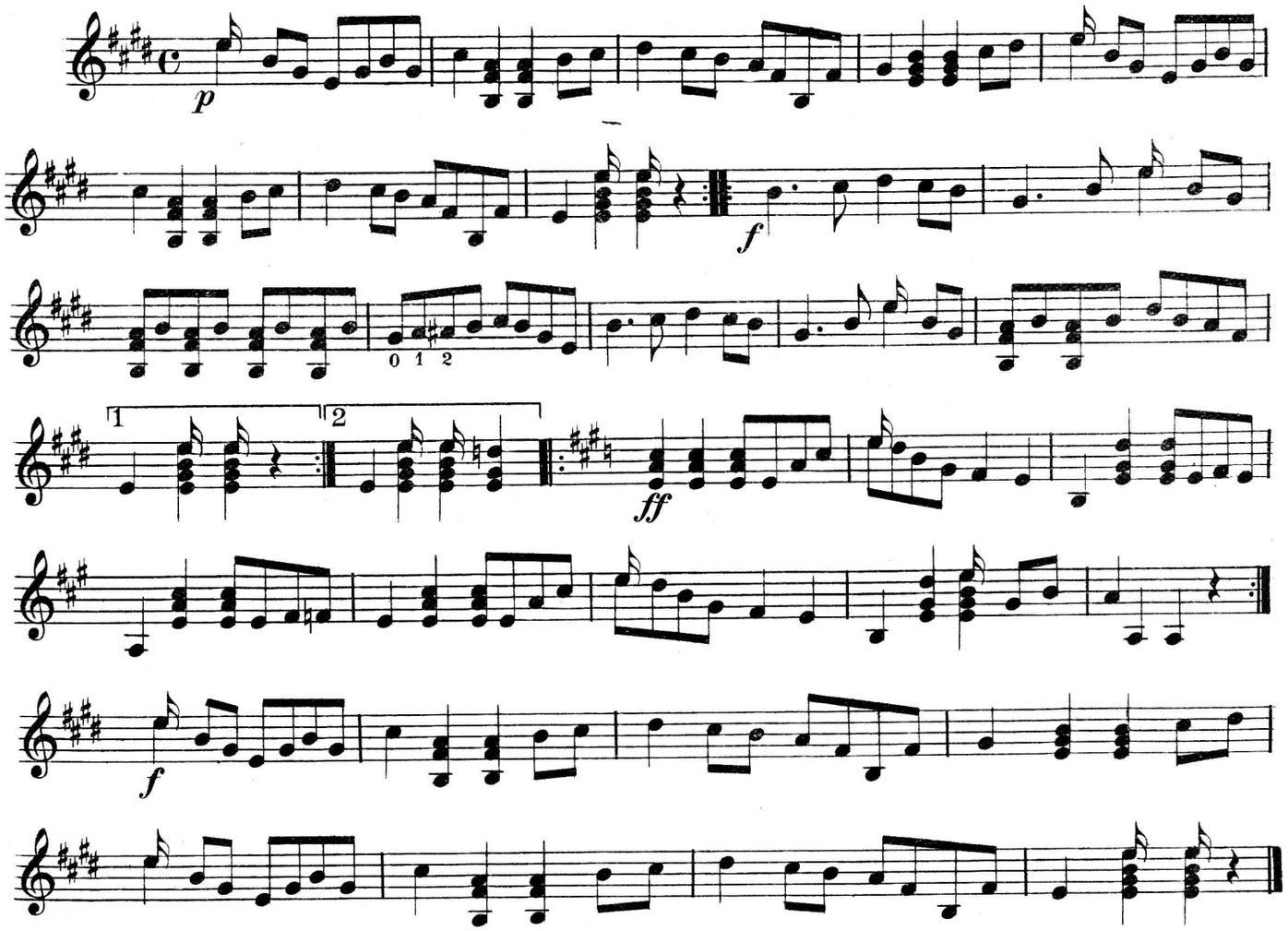
The Key of E Major has four sharps, F♯, C♯, G♯ and D♯.



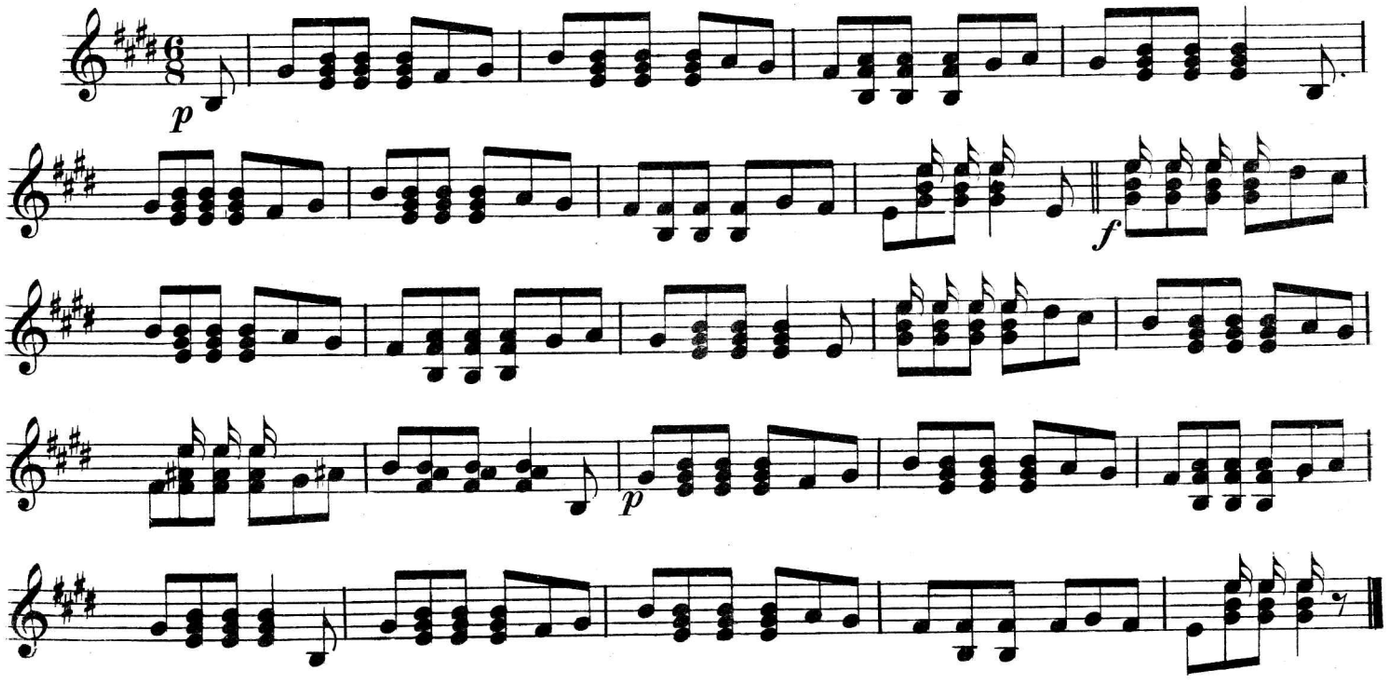
CHORDS IN E MAJOR.



LILY SCHOTTISCHE.



ANDANTE.



THE SLUR.

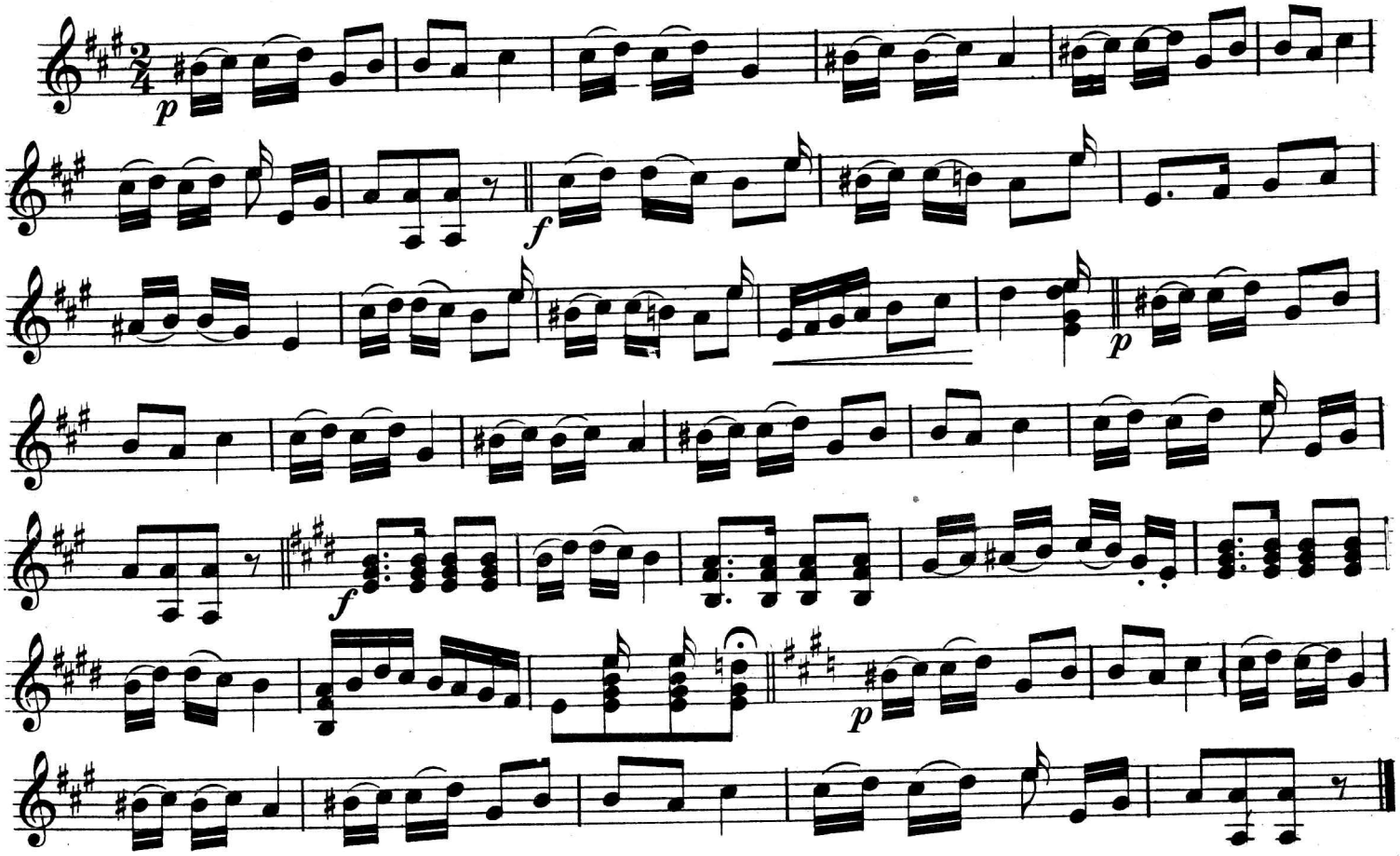
The Slur, in ascending is made by picking the first note with the right hand; then, while the string is in vibration, put down the required finger of the left hand on the same string with sufficient force to produce the next note without the aid of the right hand.

The Slur in descending is made by picking the highest note with the right hand, the lower note is made by drawing the finger of the left hand, which pressed the upper note, a little to one side "snapping" the string and sounding the lower note.

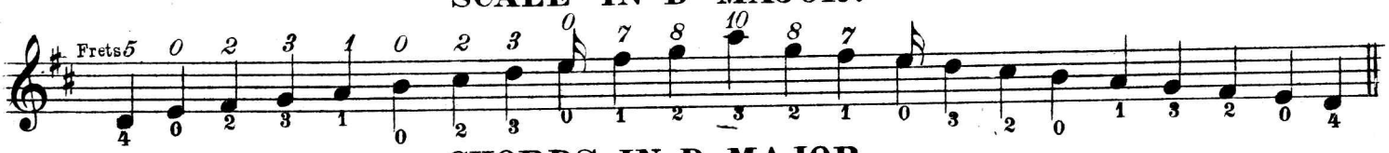
THE DOTTED NOTE.

A dot placed after a note adds to its value one half – viz; a dot after a half note adds to it one quarter. A dot after a quarter adds one eighth. A second dot after a note adds one half the value of the first dot.

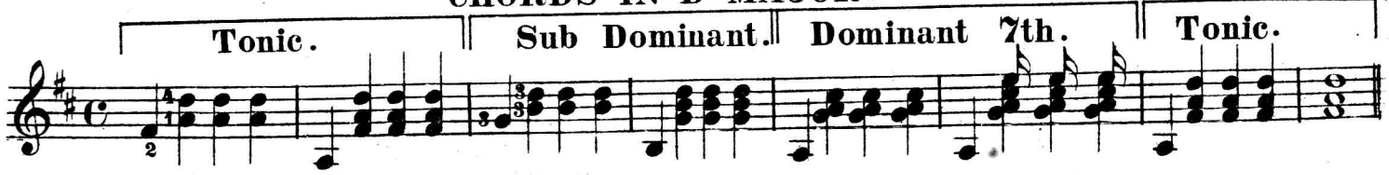
SLUR POLKA.



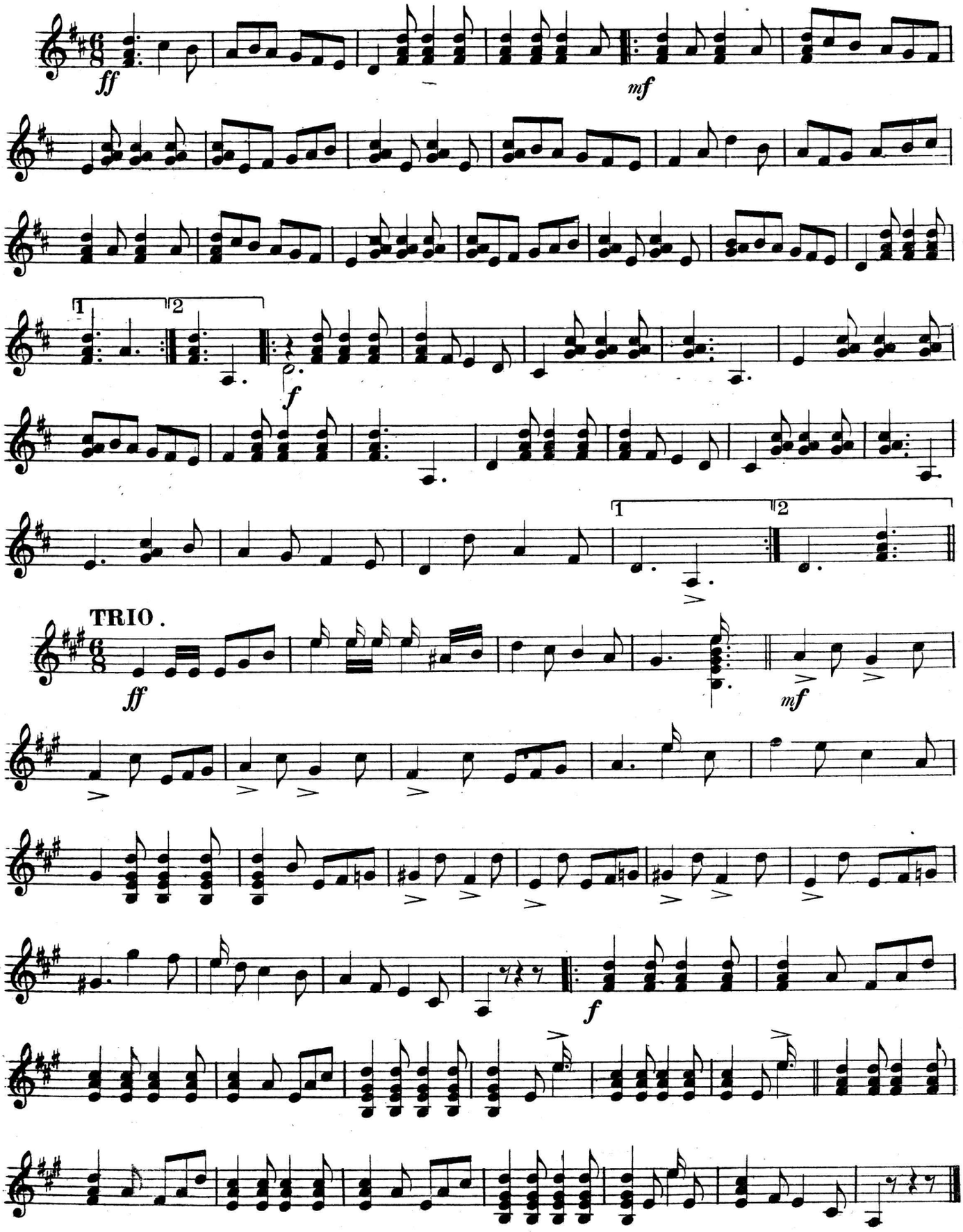
SCALE IN D MAJOR.



CHORDS IN D MAJOR.

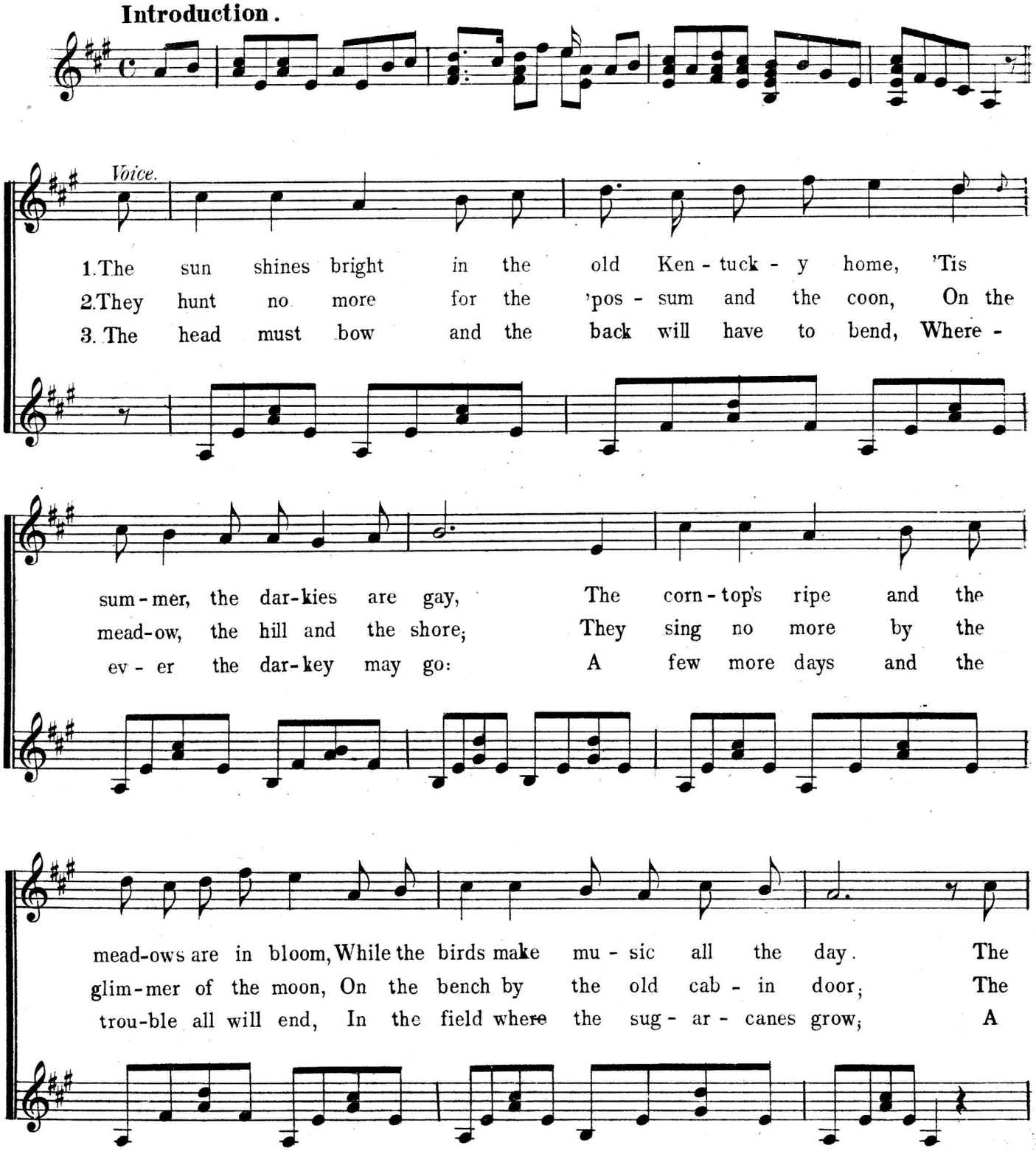


THE CRESCENT MARCH.



MY OLD KENTUCKY HOME.

Introduction.



young folks roll on the lit-tle cab-in floor, All mer-ry all hap-py and
day goes by like a shadow o'er the heart, With sor-row where all was de-
few more days for to tote the wea-ry load, No mat-ter 'twill nev-er be

bright, By'n by hard times comes a-knock-ing at the door, Then my
light; The time has come when the dar-kies have to part, Then my
light; A few more days till we tot-ter on the road, Then my

Refrain.

Old Ken-tuck-y Home, Good-night! Weep no more my

la-dy, Oh! weep no more to-day! We will sing one song for the

Old Kentuck-y Home, For the Old Ken-tuck-y Home far a-way.

rit.

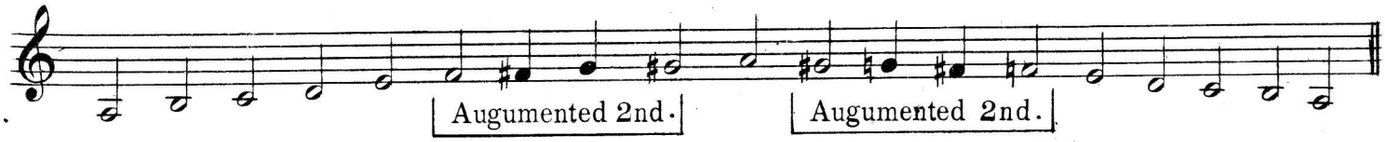
THE MINOR SCALES.

The science of music employes two different forms of the Minor Scale. Both of these forms have a certain artificial formation, in so far as some of the seven tones of the Scale are chromatically altered, without such alteration being indicated in the signature.

THE HARMONIC MINOR SCALE.

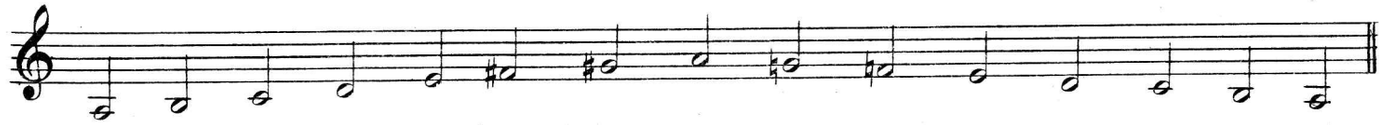
In the Harmonic Minor Scale the seventh is chromatically raised, ascending and descending, which gives us the leading tone, but also an unmelodious step of an augmented second between the sixth and seventh; thus:

THE HARMONIC MINOR SCALE.



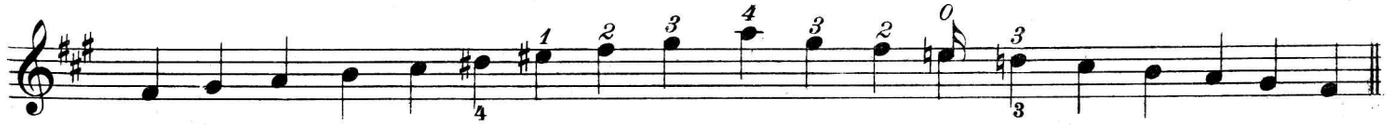
In the Melodic Minor Scale the sixth and seventh are raised in ascending and again lowered in descending; thus the augmented second is avoided and the leading tone retained, (ascending only) which makes this minor more satisfactory from the standpoint of melody. But in forming the chords of the minor scale we employ the seven tones of the Harmonic Minor, not the Melodic Minor Scale.

MELODIC MINOR SCALE.

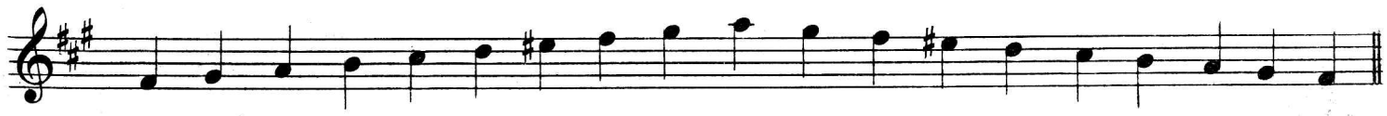


Every Minor scale has the same signature as the Major scale which is based on its third, hence, these two are said to be related. A Minor, is the relative Minor of C Major, E Minor is the relative Minor of G Major and so on.

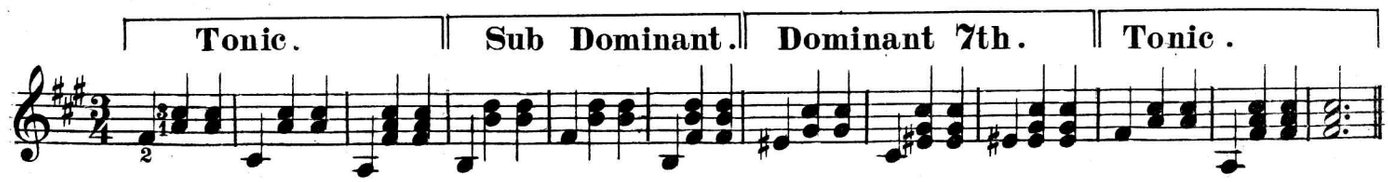
SCALE IN F♯ MELODIC MINOR.



SCALE IN F♯ HARMONIC MINOR.

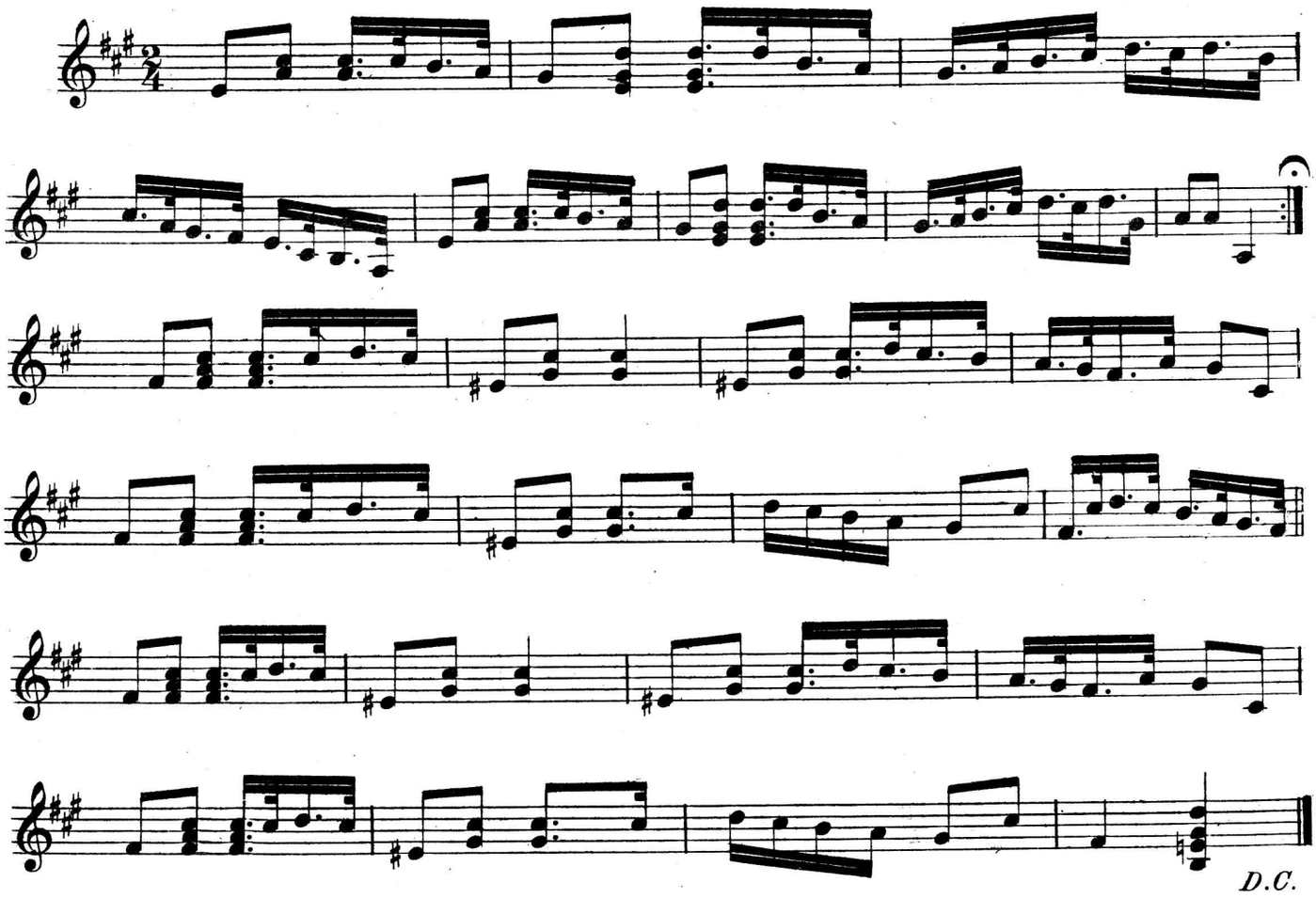


CHORDS IN F♯ MINOR.

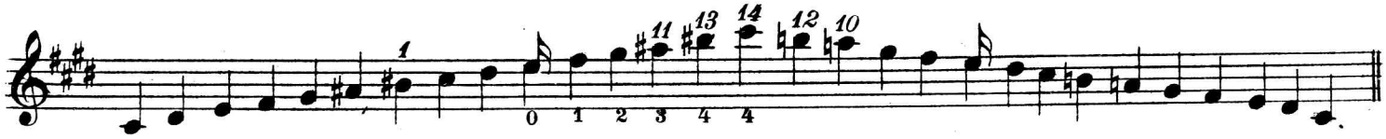


STRAIGHT JIG.

(In A and F♯ Minor.)

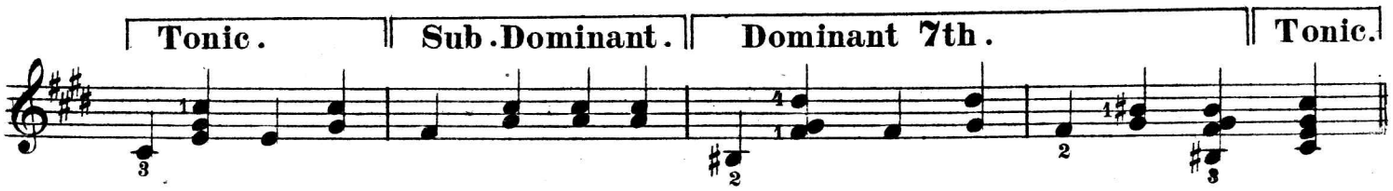


SCALE IN C♯ MELODIC MINOR.

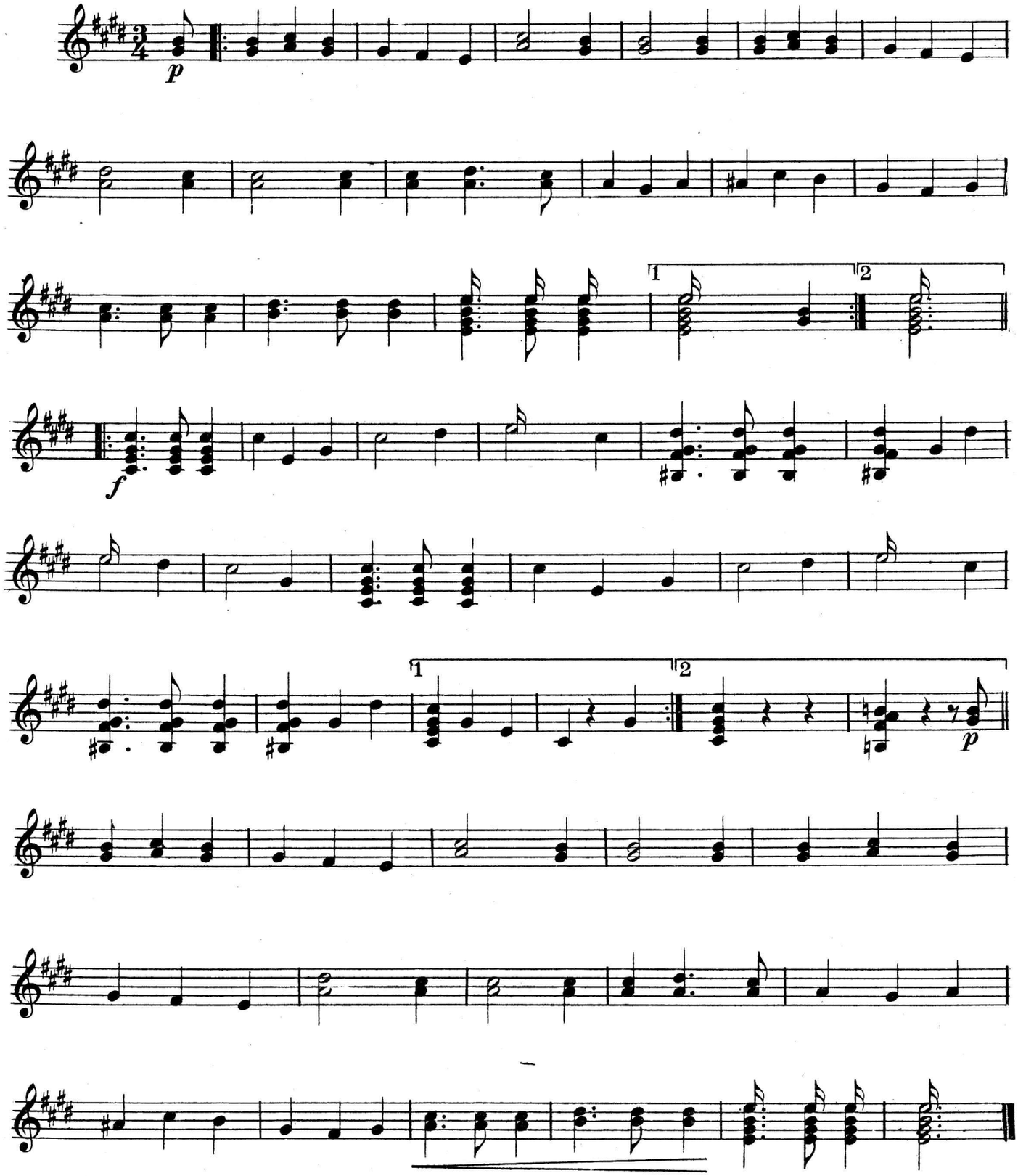


SCALE IN C♯ HARMONIC MINOR.

CHORDS IN C♯ MINOR.



ELEANOR WALTZ.

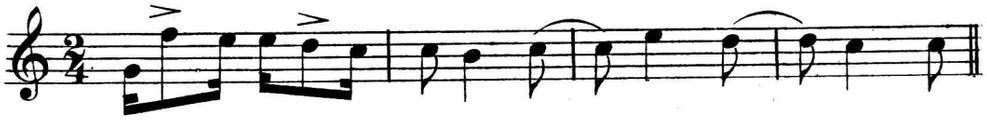


SYNCOPATION.

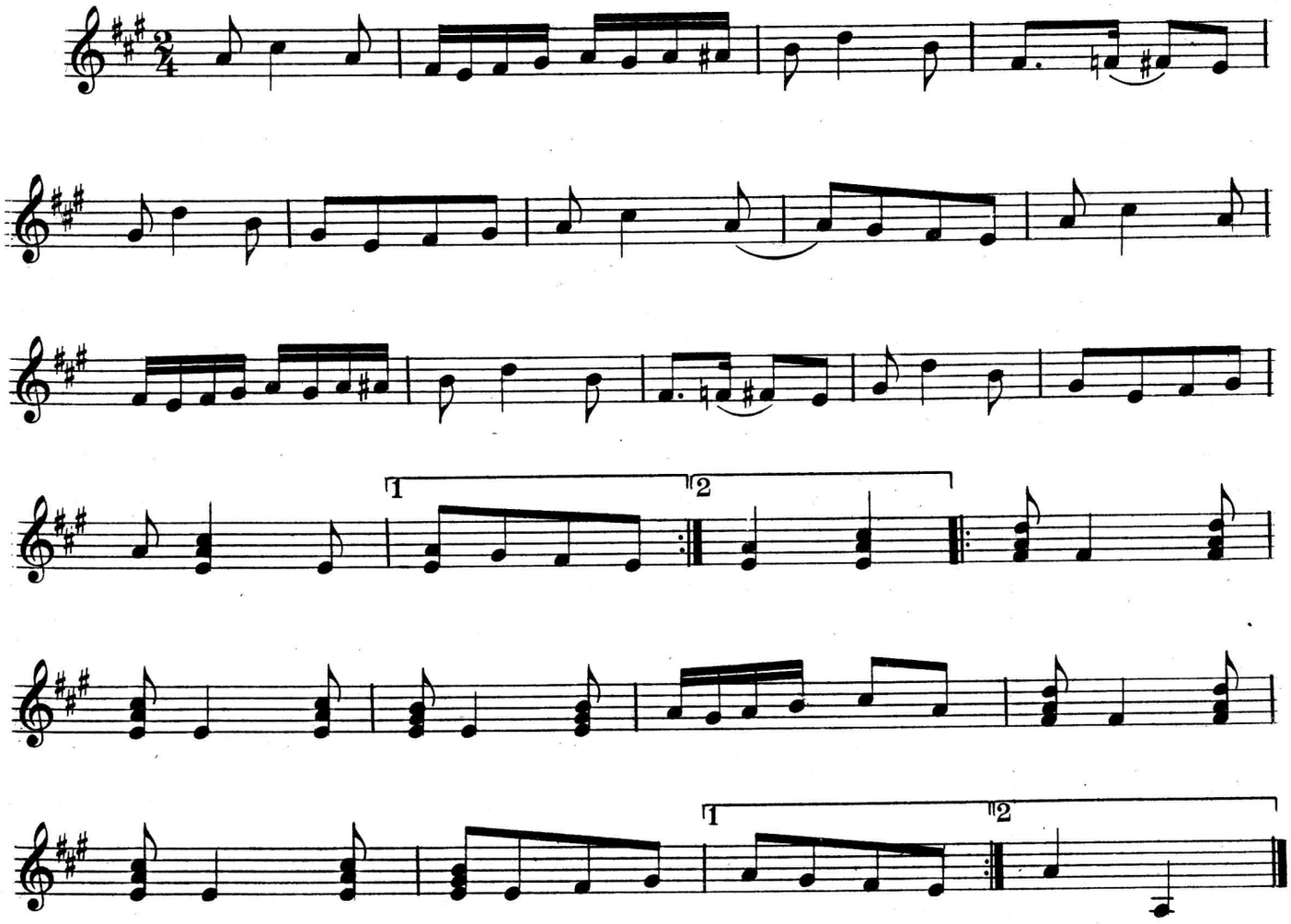
The word "Syncopation" is used in music to express a certain peculiarity of accentuation; that is when the accent is brought upon those parts of the measure not usually accented, and the unaccented part, closely connected with the part or note accented, either in the same or succeeding measure.

The word "Syncopate" means bound together.

Example.



RAG TIME JIG.



THE TIE.

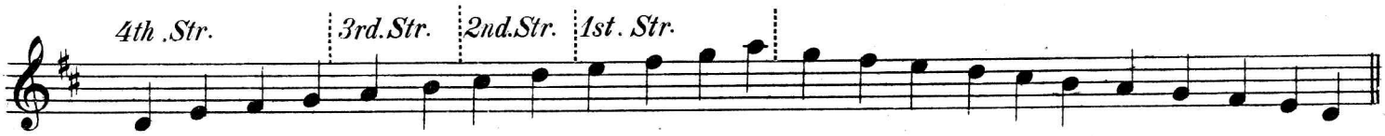
When two notes on the same degree of the staff are connected by a curved line (⌒) it is called a Tie The first note is struck in the usual manner, the second note is not struck, but its required length is held out with the left hand finger.

THE POSITIONS.

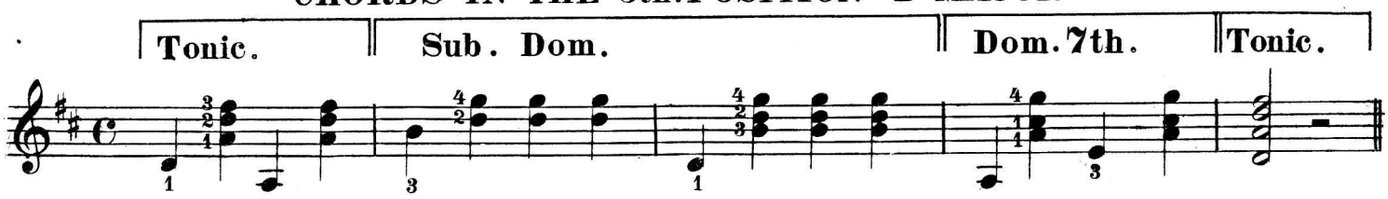
The first finger determines the position of the hand. When the first finger is placed on the first fret the hand is in the first Position; when at the 2nd. fret, in the 2nd. Position and so on.

The 5th, 7th, 10th, and 12th, are the principal positions.

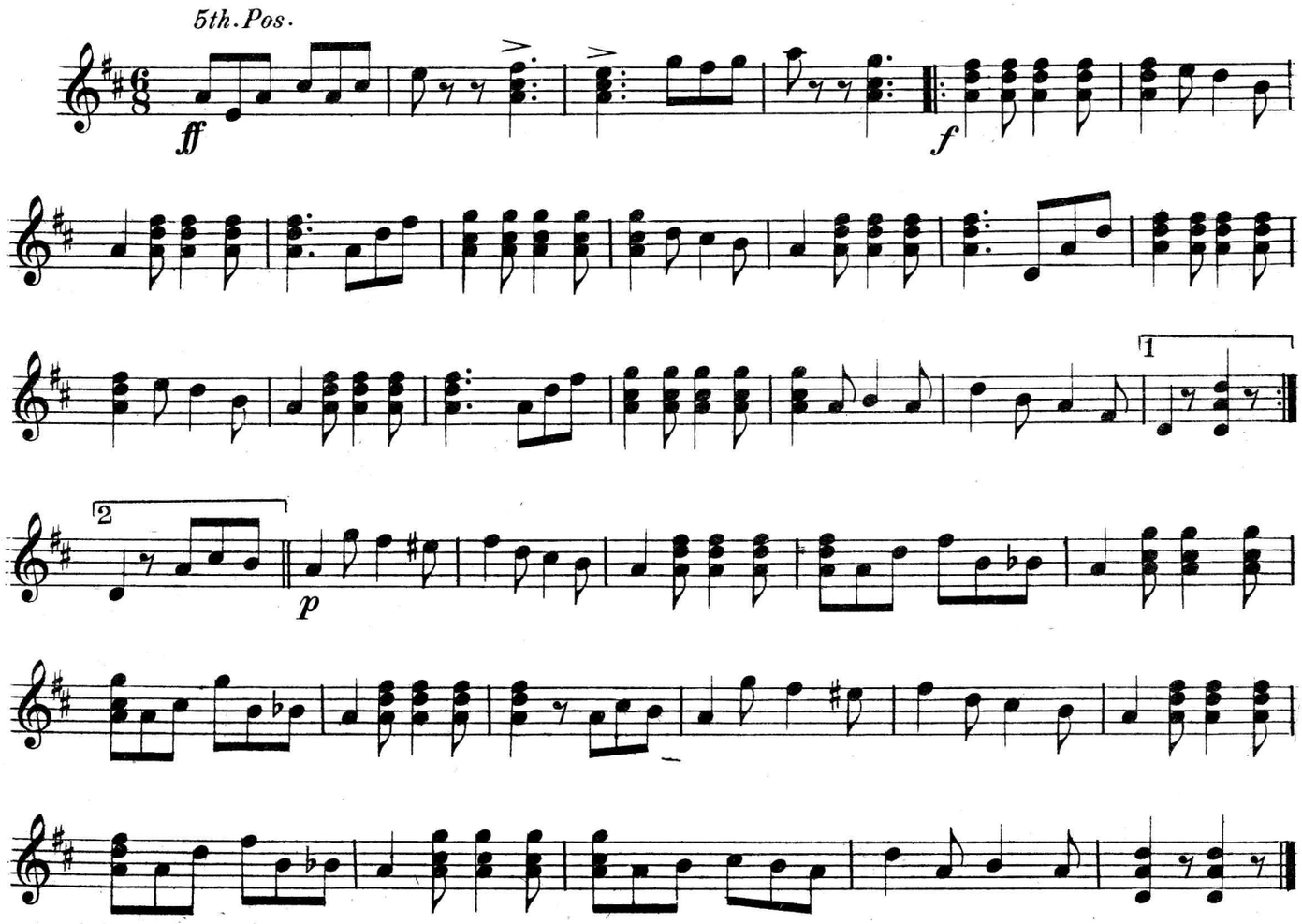
THE D MAJOR SCALE IN THE 5th. POSITION.



CHORDS IN THE 5th. POSITION - D MAJOR.



ON PARADE MARCH.

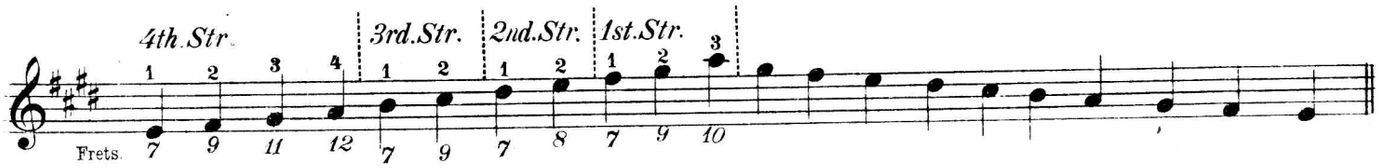


Trio.

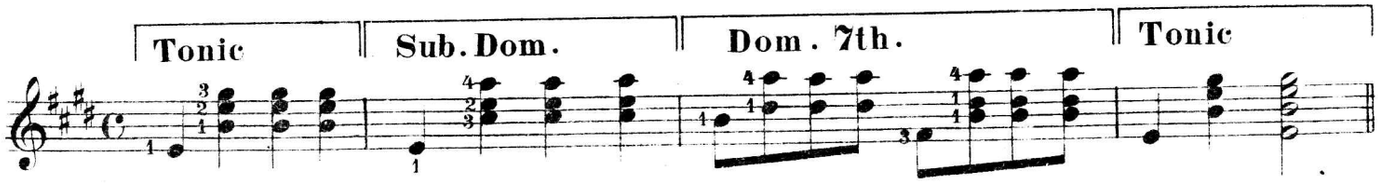
3rd. Pos.

f *ff* D.C.

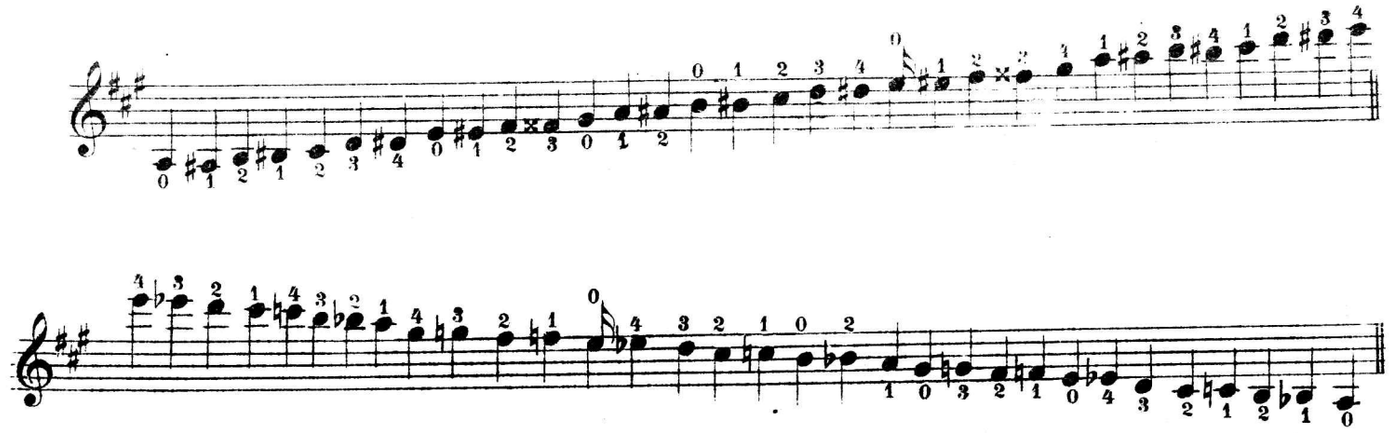
E MAJOR SCALE IN THE 7th POSITION.



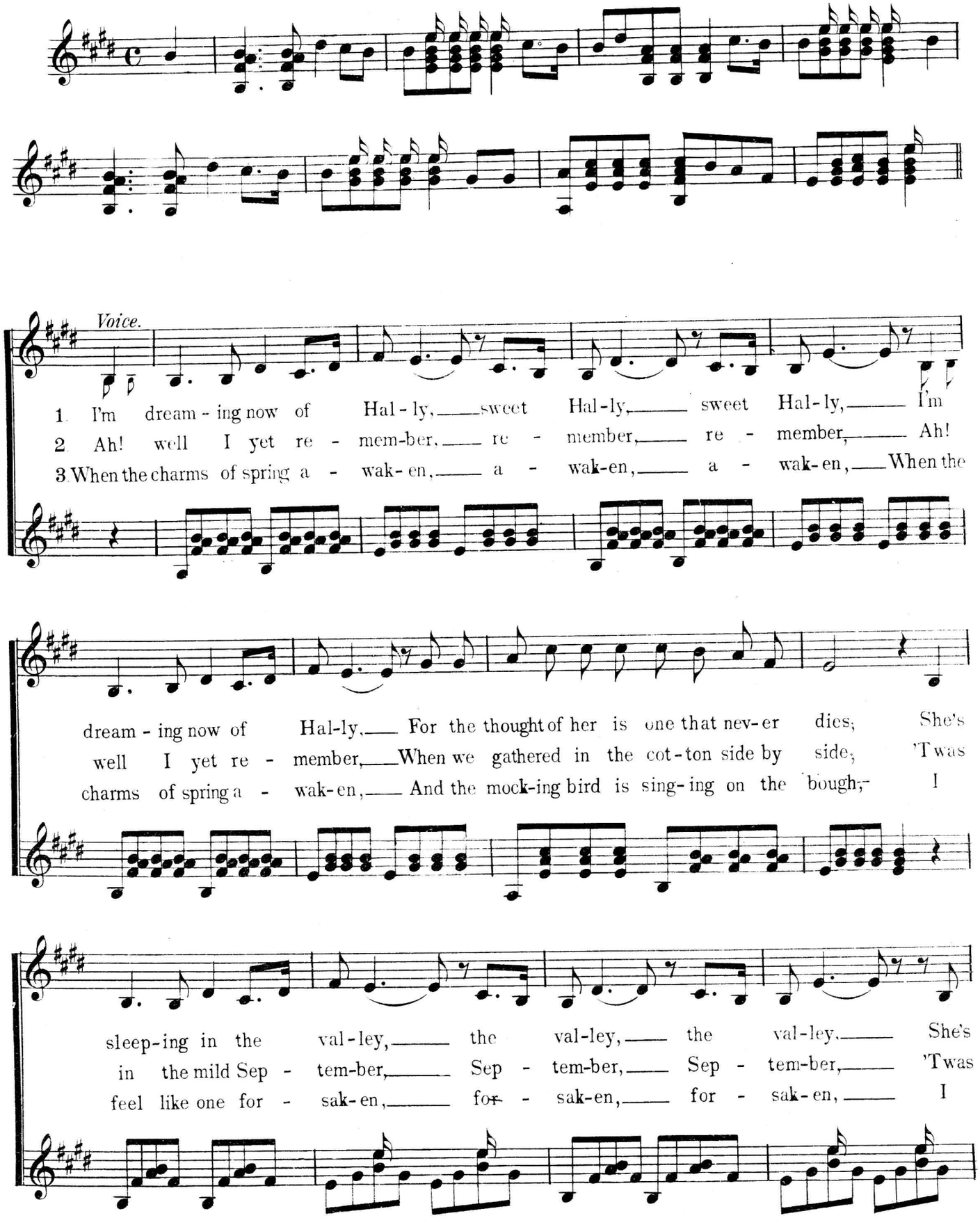
E MAJOR CHORDS IN THE 7th POSITION.

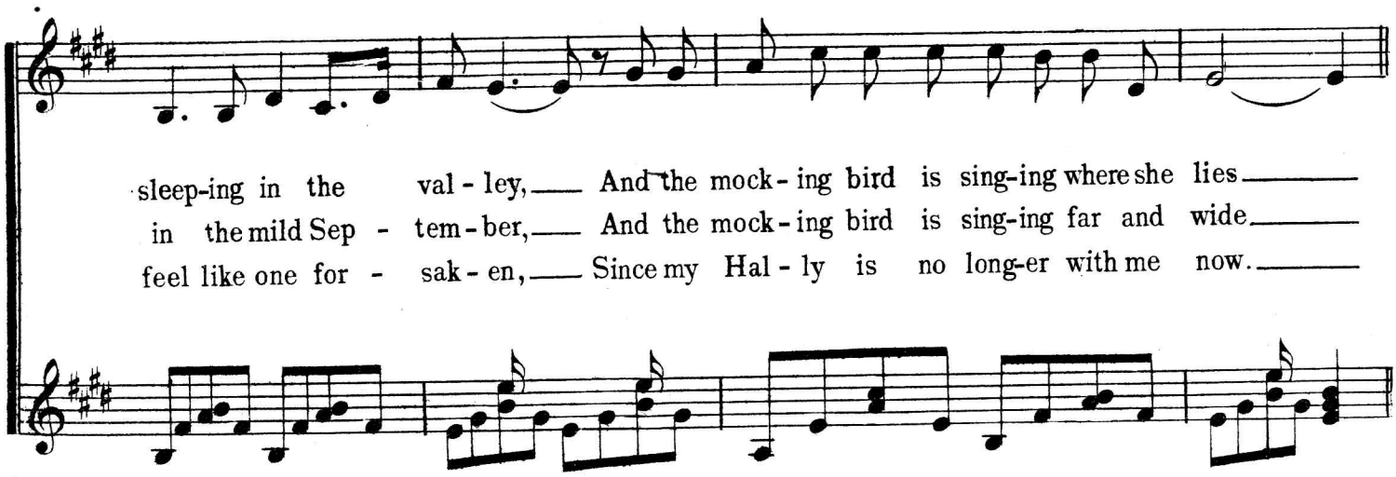


CHROMATIC SCALE.

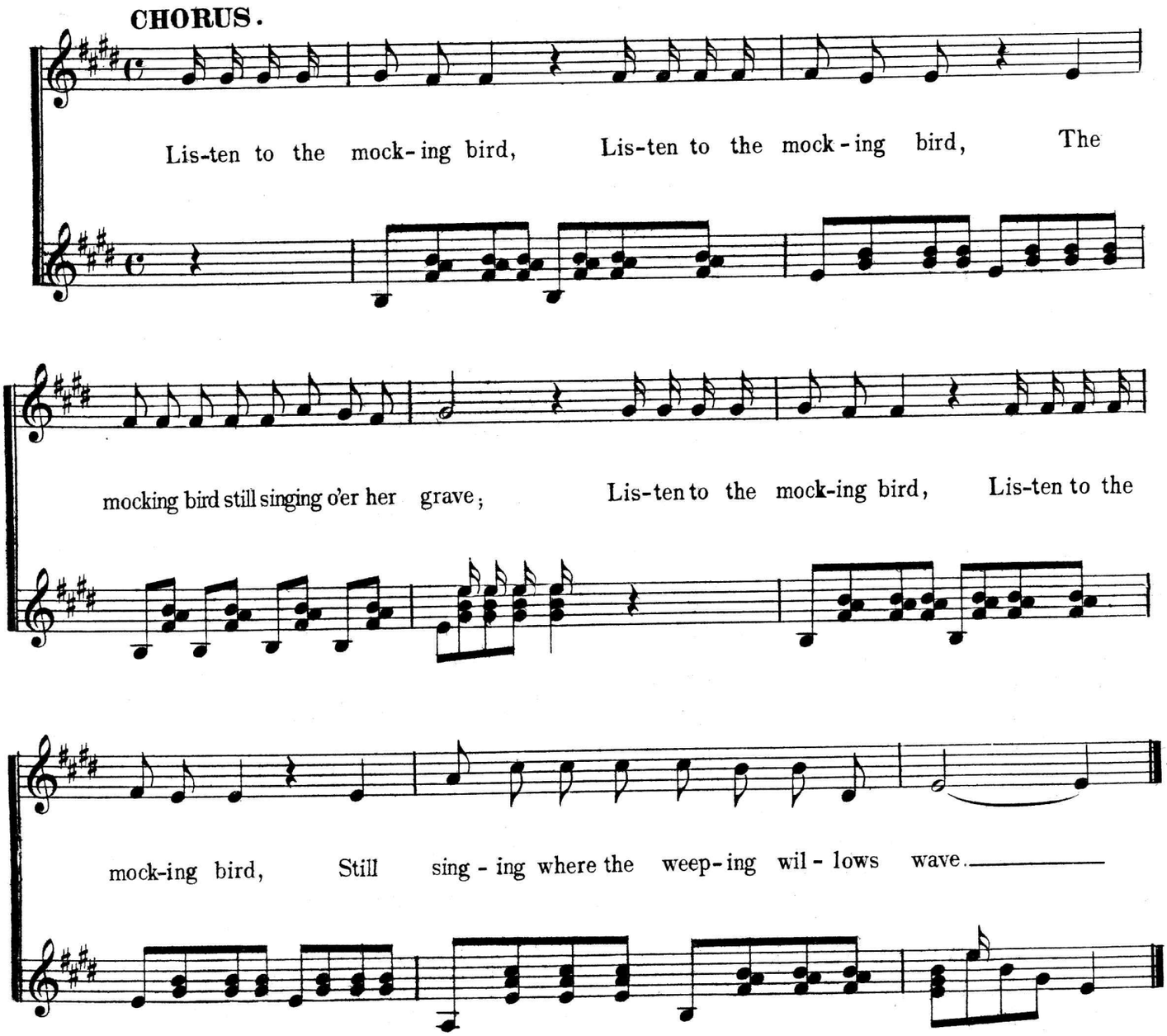


LISTEN TO THE MOCKING BIRD.




sleep-ing in the val - ley, And the mock - ing bird is sing-ing where she lies
in the mild Sep - tem - ber, And the mock - ing bird is sing-ing far and wide
feel like one for - sak - en, Since my Hal - ly is no long-er with me now.

CHORUS.


Lis-ten to the mock - ing bird, Lis-ten to the mock - ing bird, The
mocking bird still singing o'er her grave; Lis-ten to the mock-ing bird, Lis-ten to the
mock-ing bird, Still sing - ing where the weep - ing wil - lows wave.

THE SLIDE.

The Slide is performed by sliding a finger of the left hand from the first to the second note. After having struck with the right hand the first note in the usual manner, the second note is sounded by the finger sliding to it before the string has stopped vibrating.

EMBELLISHMENTS.

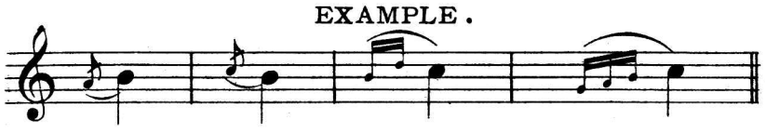
Embellishments in music are notes, which, without being recognized as affecting the time of a melody, or a composition, render its character more brilliant and effective, or connecting the tones more gracefully, one with the other.

The principal embellishments used are the Grace-note, or Appoggiatura, Mordent, Turn, and the Trill.

GRACE NOTE.

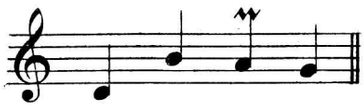
A Grace note is a small note written either as an eighth or sixteenth before a large note, which small note is always played quickly, more or less according to the piece or passage in which it occurs.

EXAMPLE.



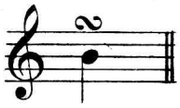
MORDENT.

The Mordent is expressed by the mark ∧∧, and is in reality only an appoggiatura of two notes, to be played rapidly and without interrupting the connection of the piece.

Written.  Played

TURN.

The Turn is indicated by the sign ∽, placed either over or under the notes; and is played by using the degree above and below the tone upon which the Turn is written.

Written.  Played.

When a flat or sharp is placed above or below the sign of a Turn, it means that the note either above or below the main note upon which the Turn is written is to be played flat or sharp.

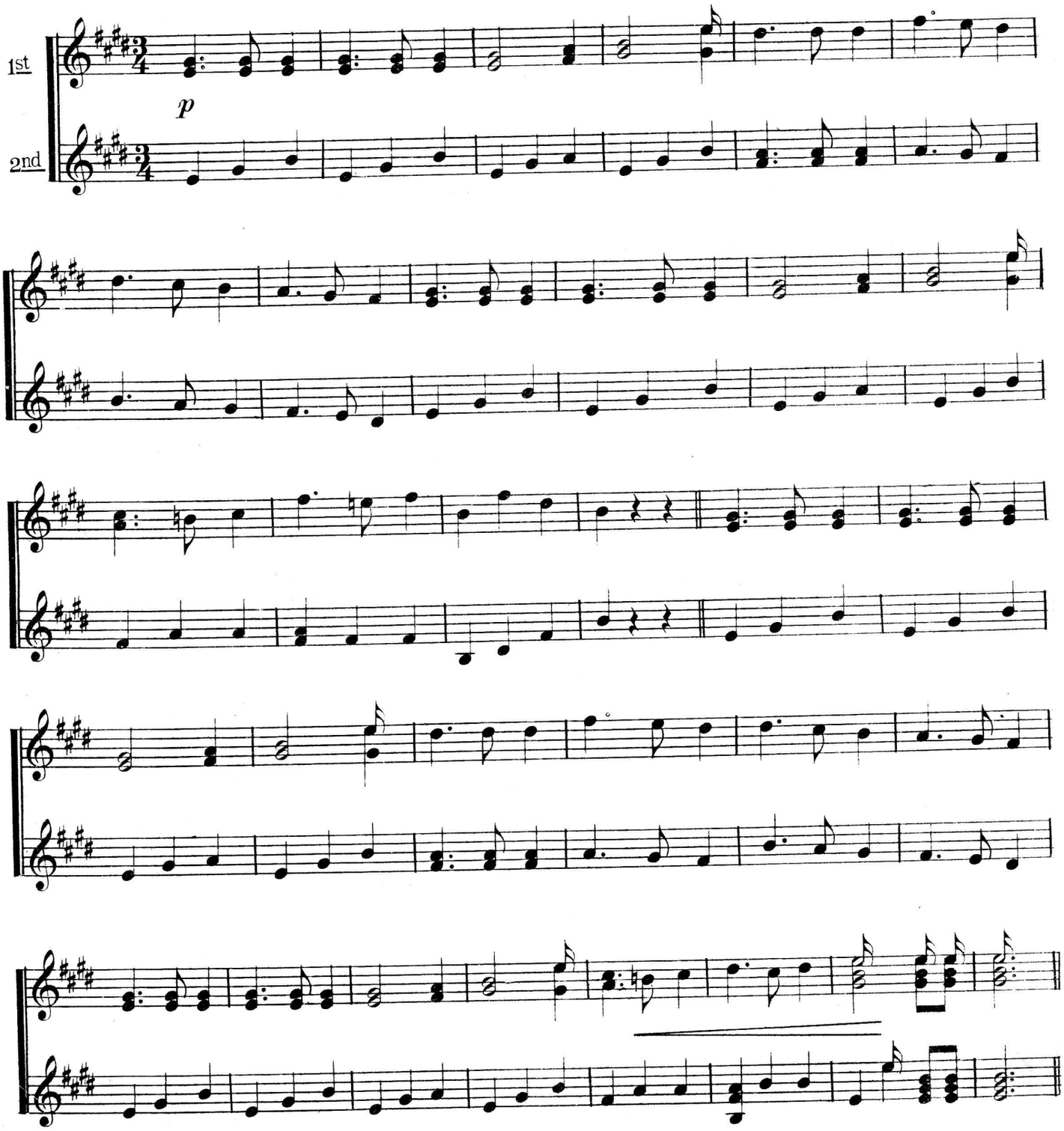
Written. Played.

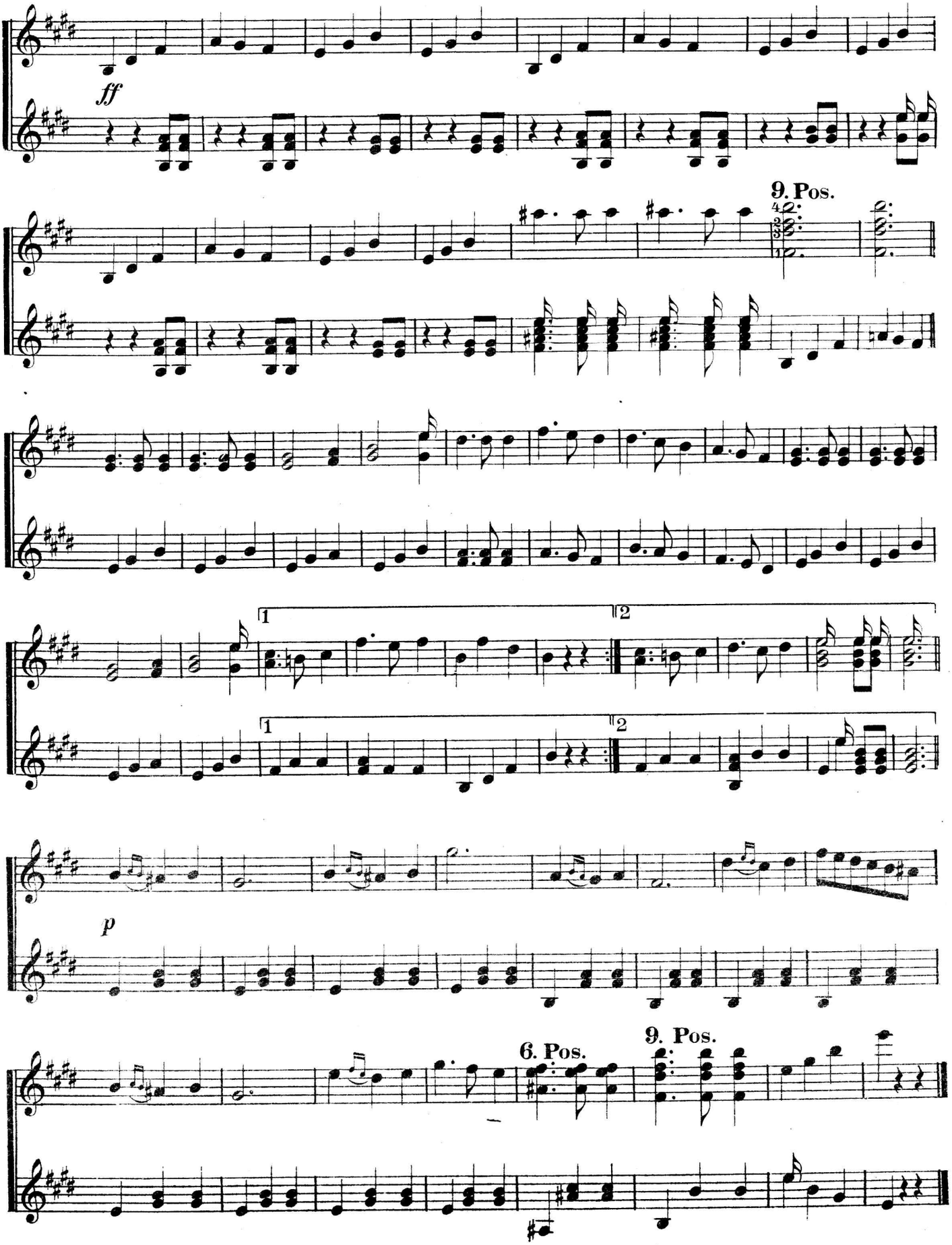
The Trill consists of two adjacent, or contiguous tones. The written note and the next note above, which are struck in rapid alternation and with perfect equality of time, during the duration of the principal note. It is marked by the abbreviation *tr*.

Written. Played.

THE DRUM WALTZ.

FOR TWO BANJOS.




ff
9. Pos.
1
2
p
6. Pos.
9. Pos.

THIMBLE PLAYING.

The Thimble is worn on the first finger of the right hand.

All chords are struck with the Thimble, and all notes excepting the 5th. string or those marked ×. The same effect is produced by sliding the nails of the right hand fingers over the strings.

THE DRUM.

The Drum Roll is generally written in small notes preceeding a chord, it is executed by sliding the Thimble over the strings, pick the 5th. string and strike the chord immediately after.

The Drum is performed by striking the strings upon which the chord is formed near the bridge with the thumb of the right hand, with force enough to make the strings vibrate, without picking them with the fingers. The Drum is generally indicated by the letter D.

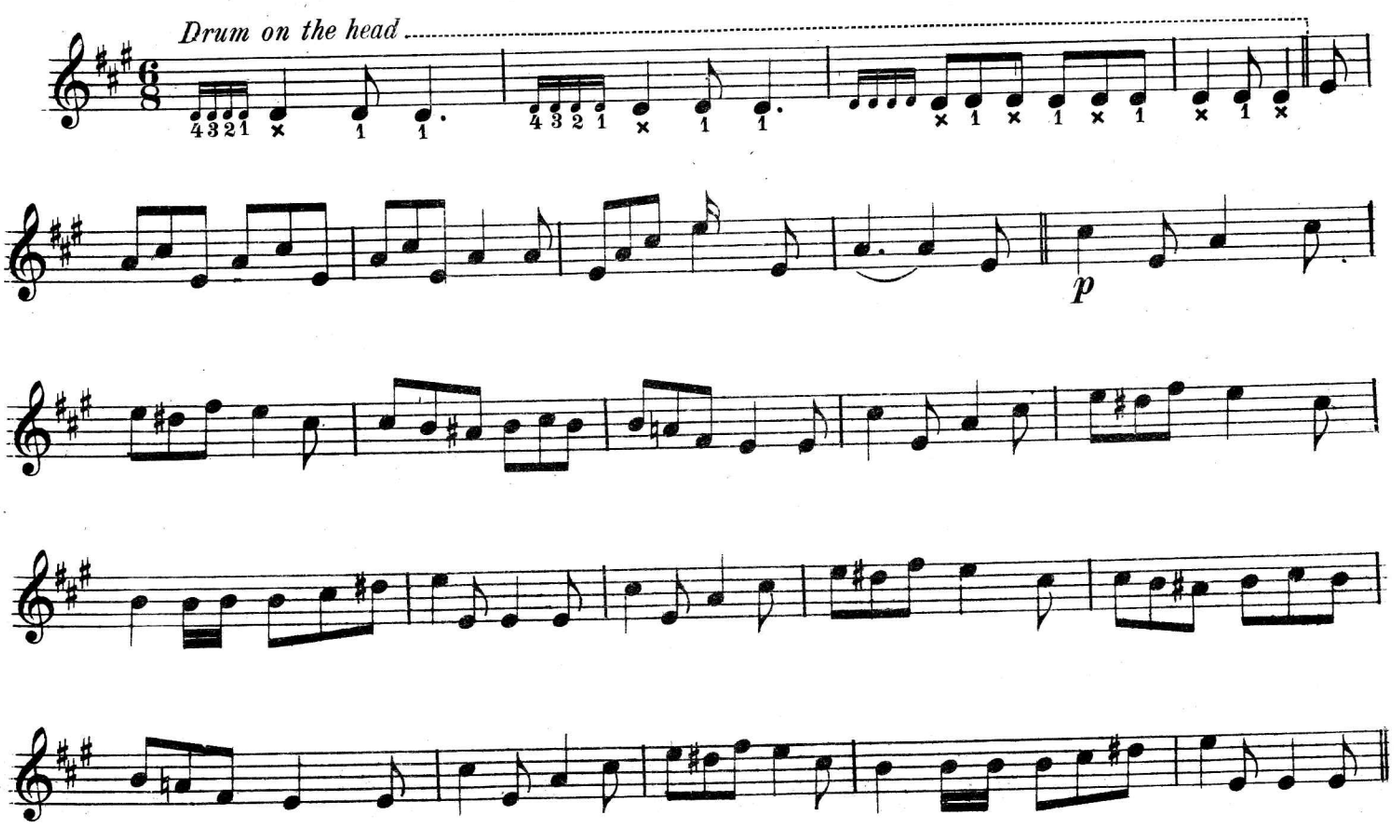
Sometimes the Drum is performed on the head of the banjo with the fingers of the right hand.

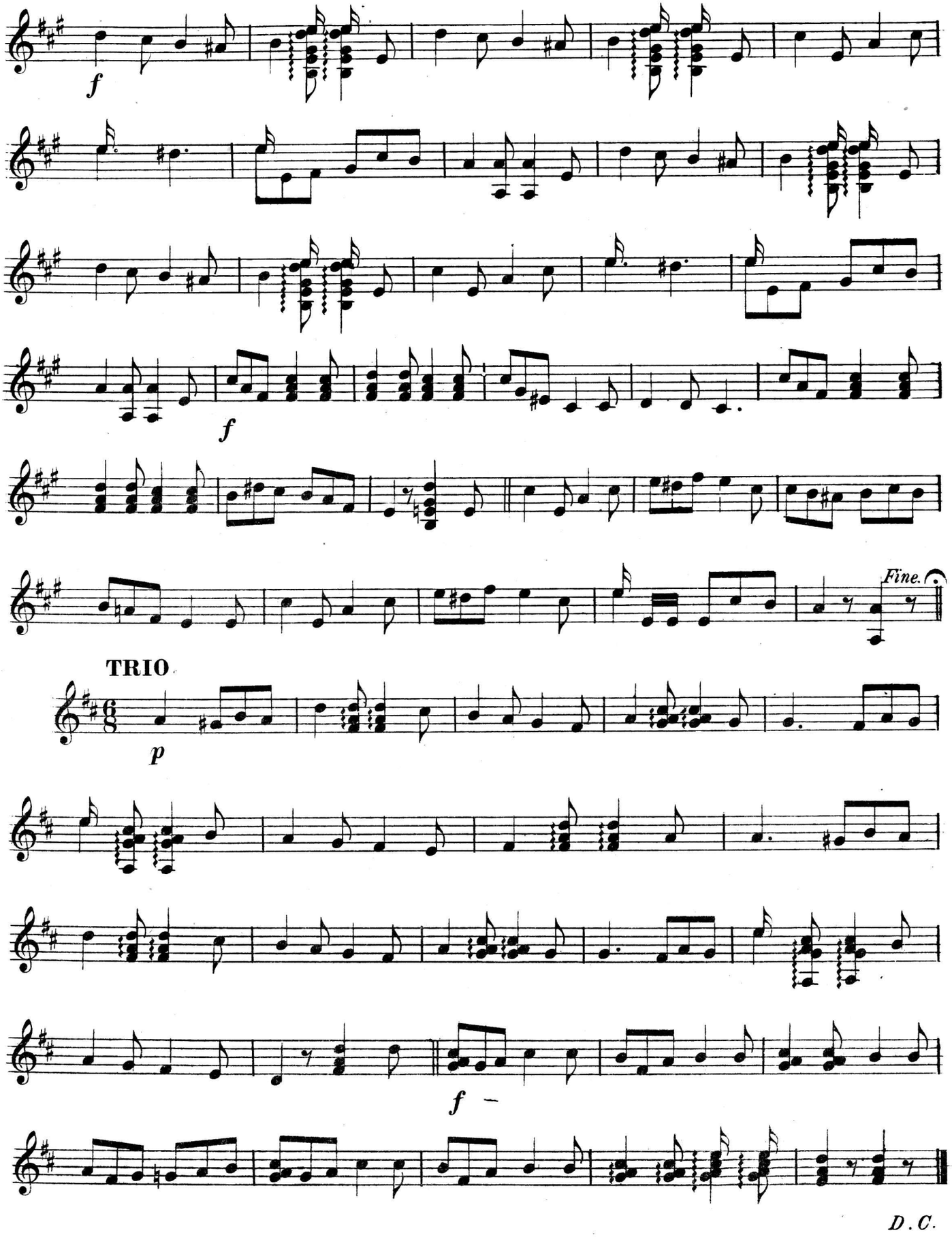
THE DRUM SLIDE.

The Drum Slide is played with the nails of the right hand fingers.

Begin with the first finger, and let all the fingers pass over the notes of the chord in rapid succession.

THE CAVALRY MARCH.



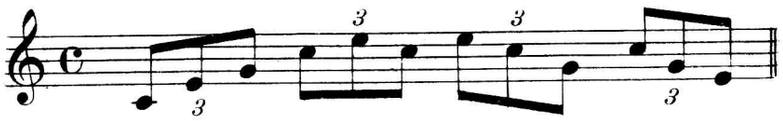


D. C.

TRIPLET.

By a "Triplet" is meant the arrangement of notes of an equal value in groups of three, whereby the three notes are played in the same interval of time as two notes of the same value would otherwise be played.

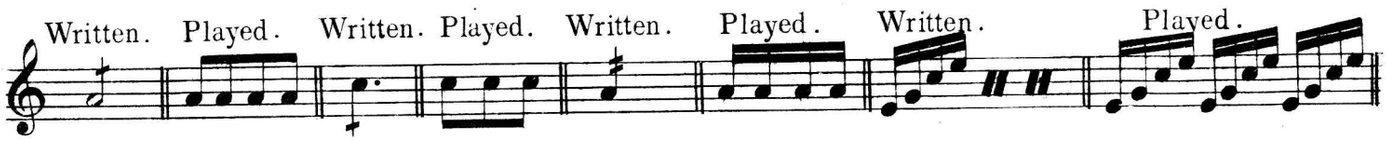
TRIPLETS.



ABBREVIATIONS.

Notes and passages of the same identical character are often abbreviated, and the following signs are used to indicate such abbreviation.

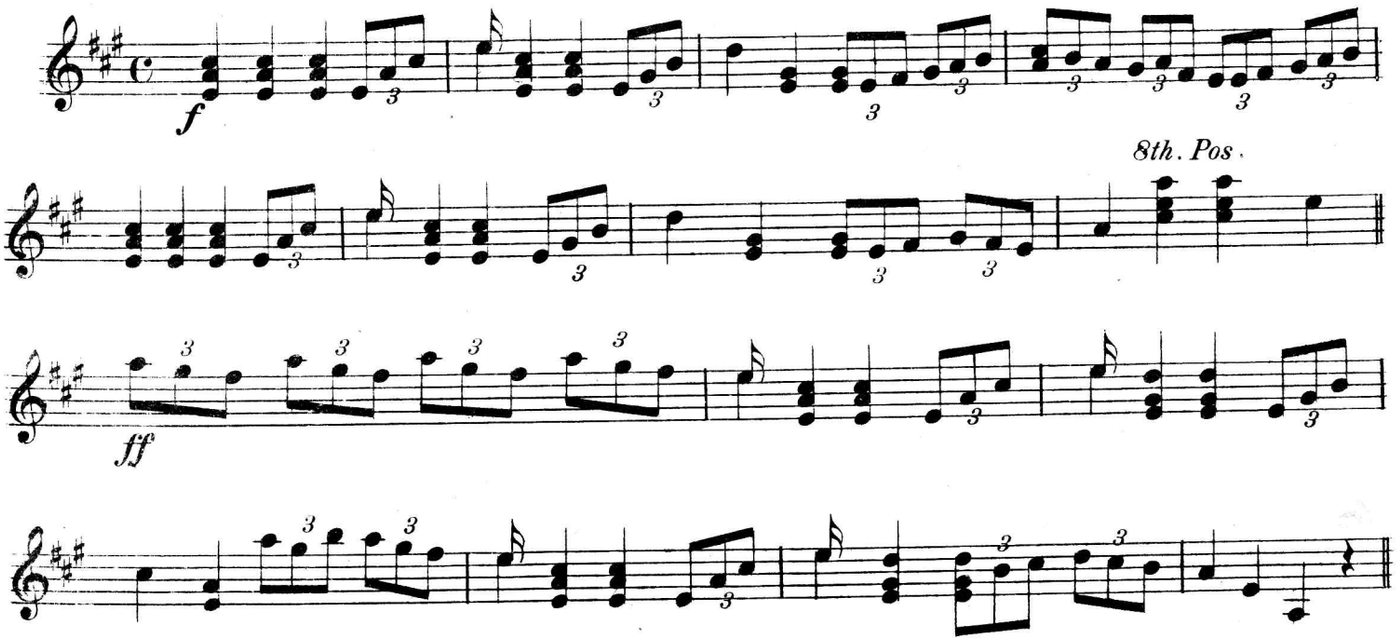
ABBREVIATIONS.

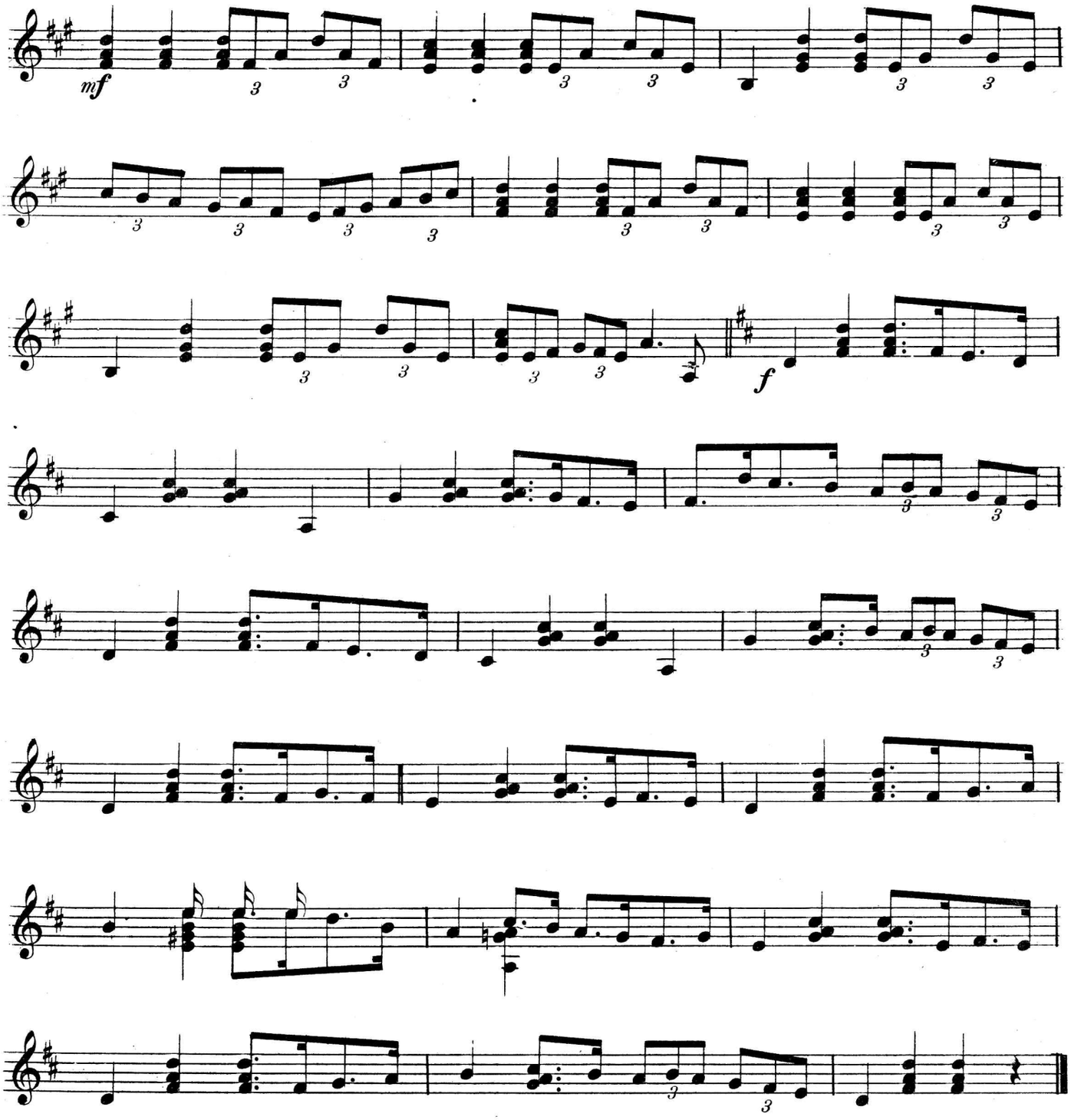


The sign indicates that the preceding measure is to be repeated.

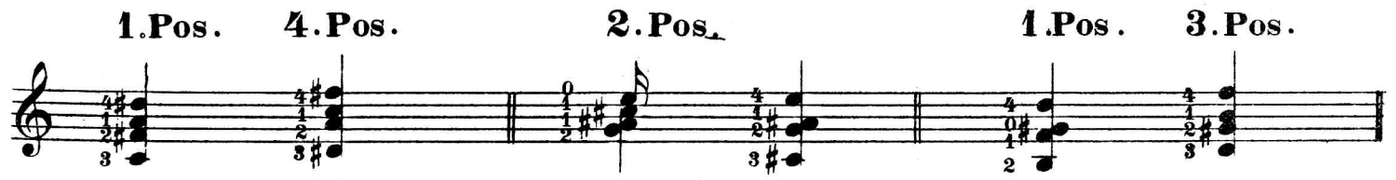
The sign indicates that the two preceeding measures are to be repeated.

MAESTOSO MARCH.



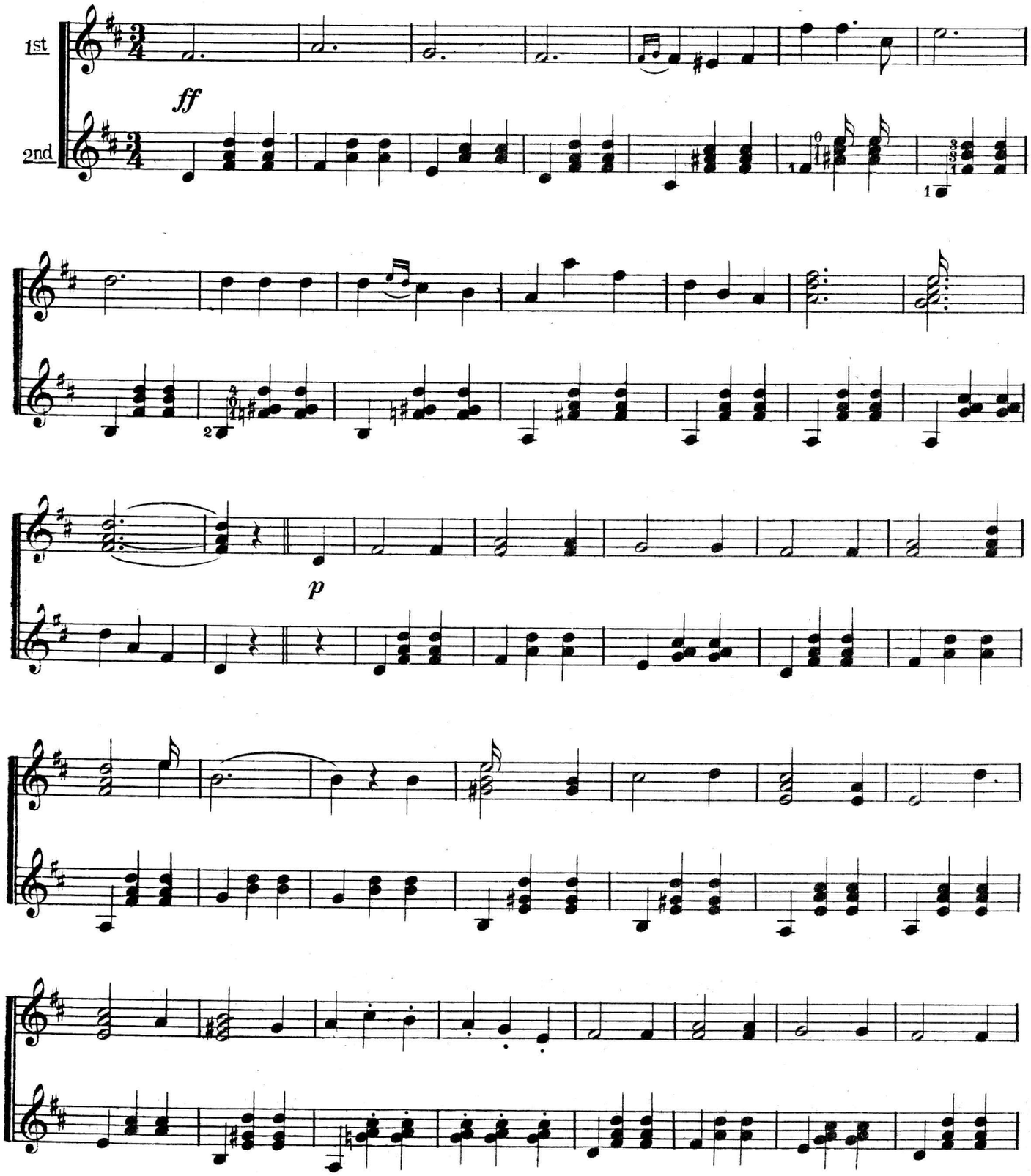


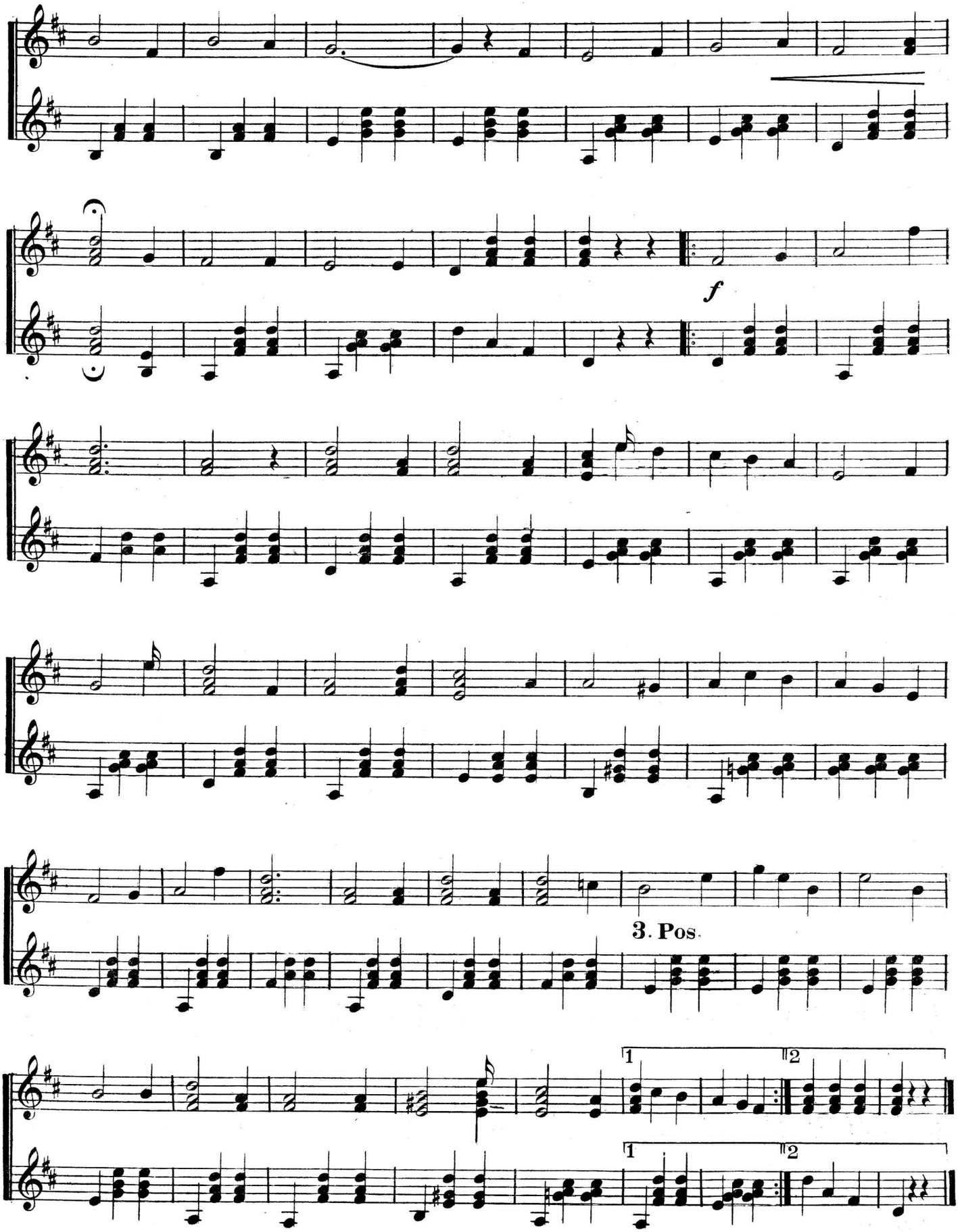
DIMINISHED SEVENTH CHORDS.



NELLIE NORMAN WALTZ.

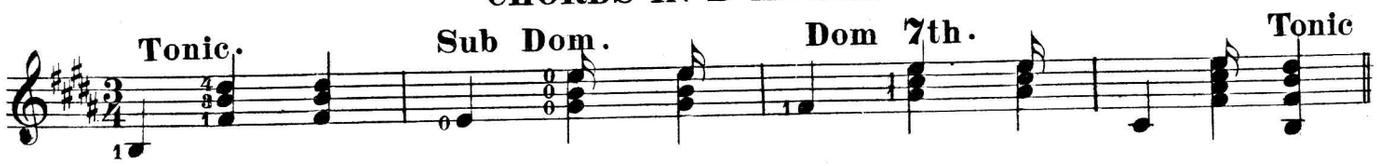
FOR TWO BANJOS.



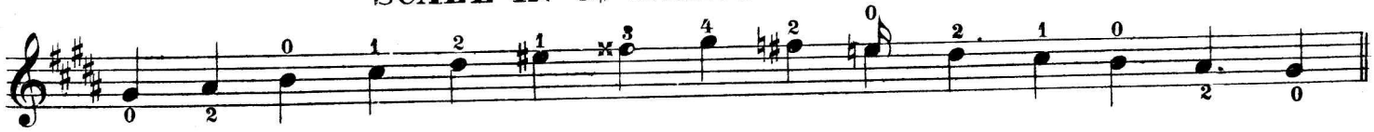

f
3. Pos.
1
2

SCALE IN B MAJOR.

CHORDS IN B MAJOR.

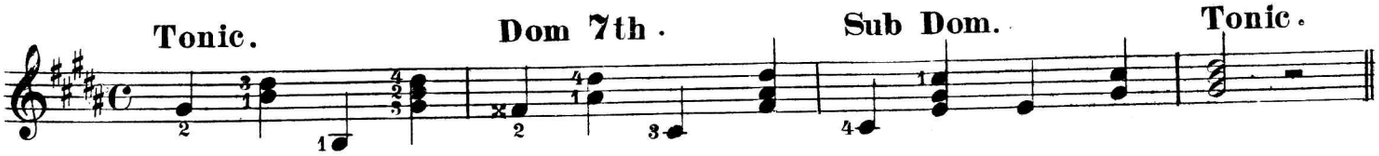


SCALE IN G♯ MELODIC MINOR.

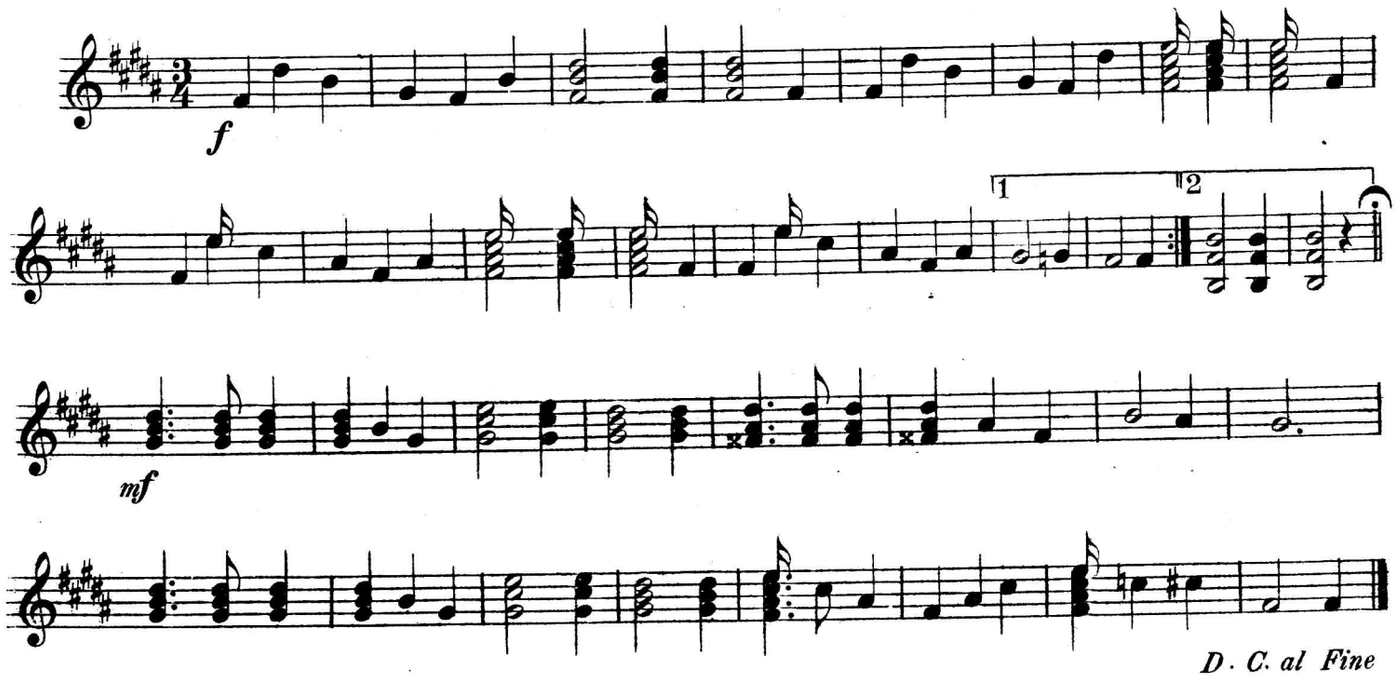


SCALE IN G♯ HARMONIC MINOR.

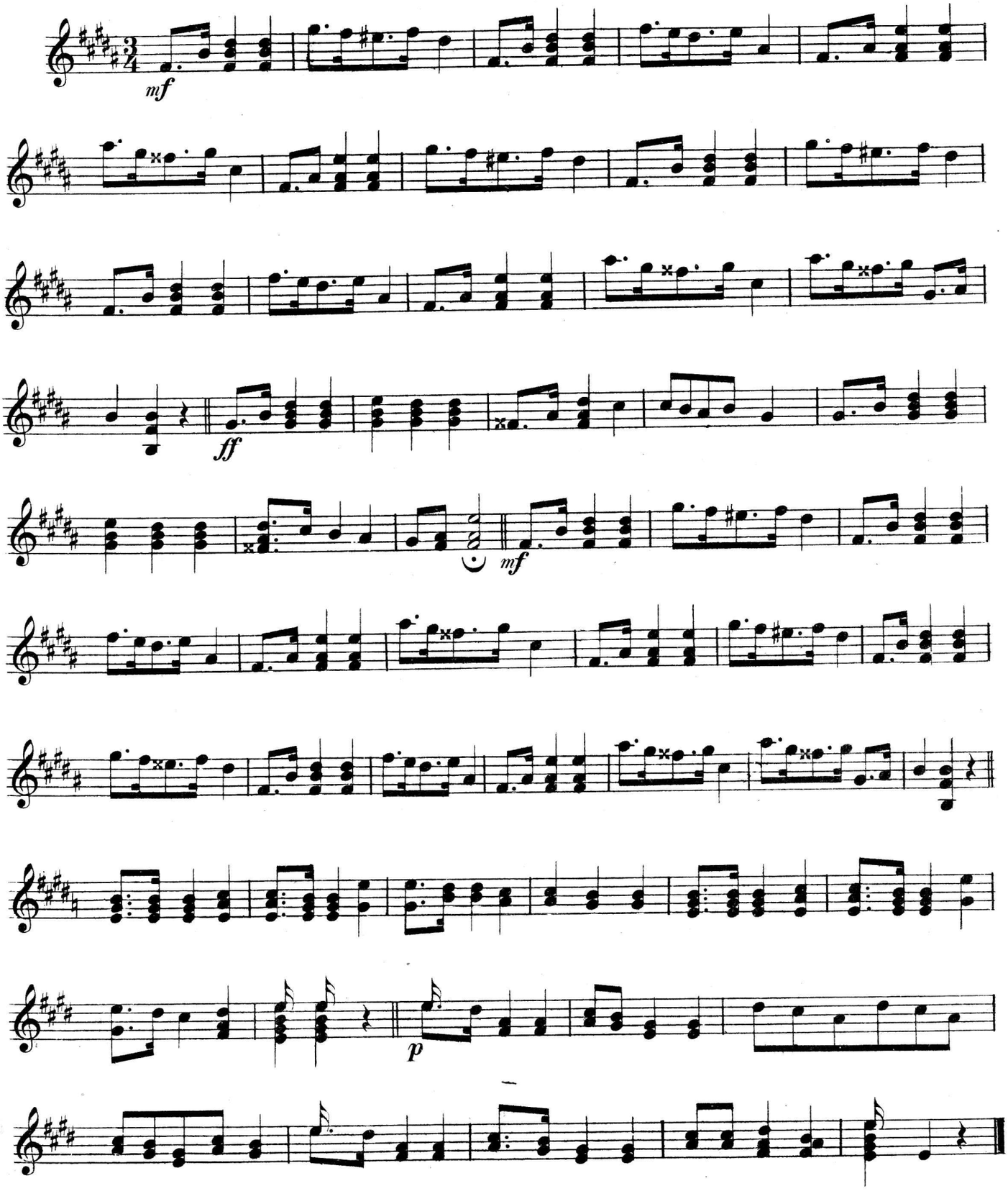
CHORDS IN G♯ MINOR.



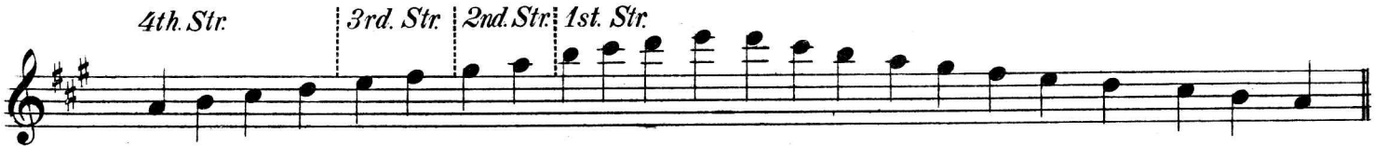
LITTLE MAY WALTZ.



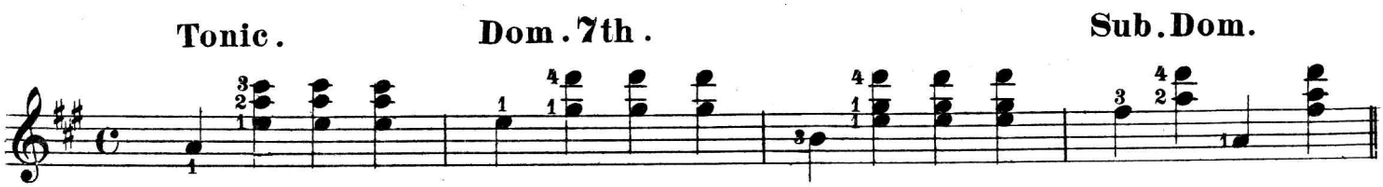
LENA MAZURKA.



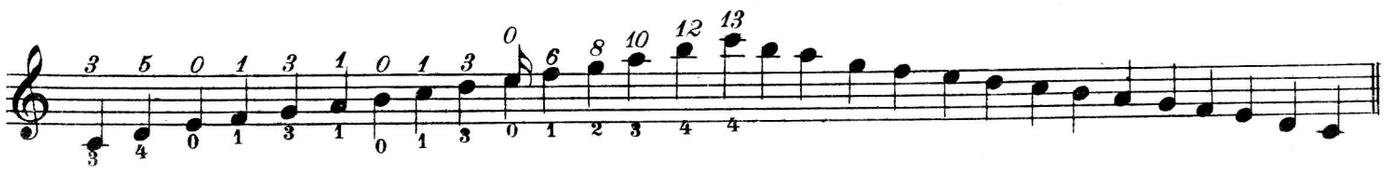
SCALE IN A MAJOR IN THE 12th. POSITION.



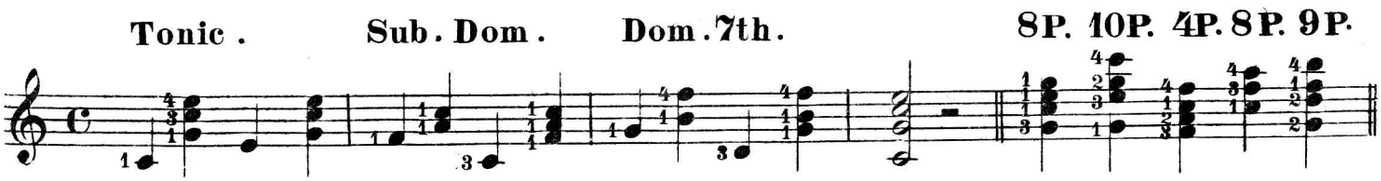
CHORDS IN A MAJOR IN THE 12th. POSITION.



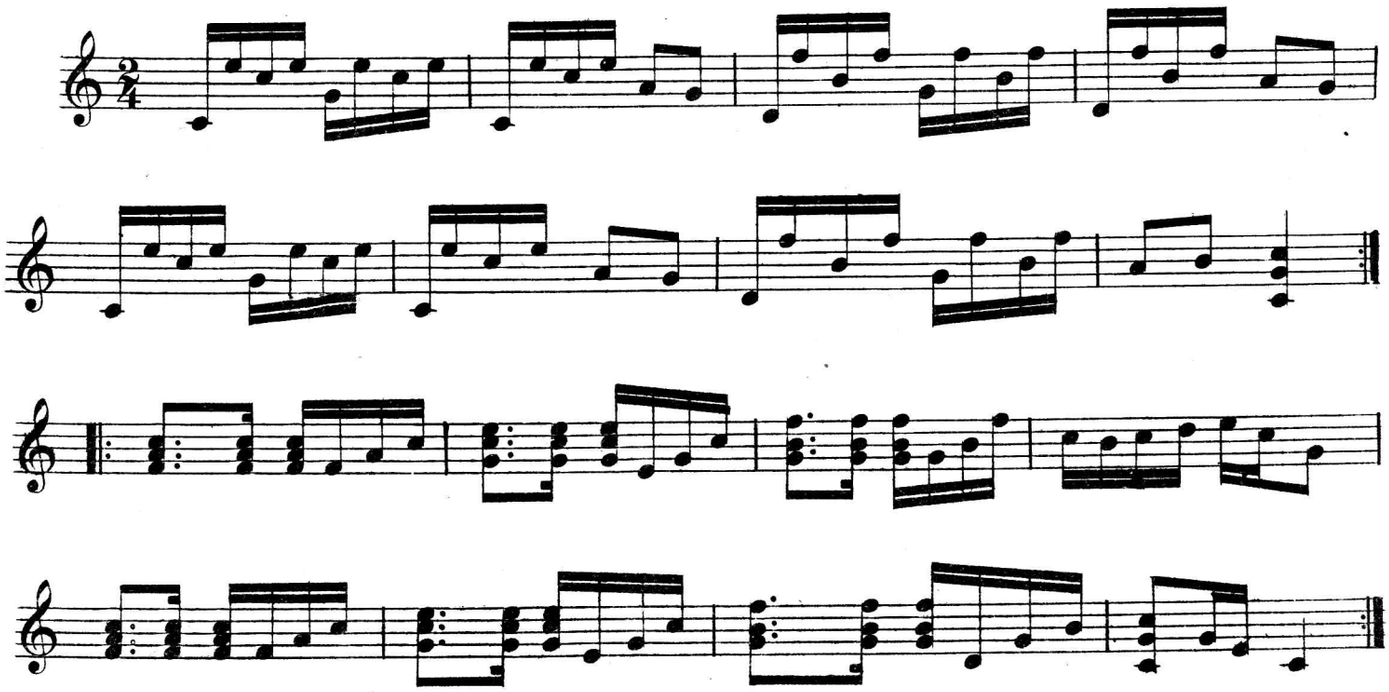
SCALE IN C MAJOR.



CHORDS IN C MAJOR.

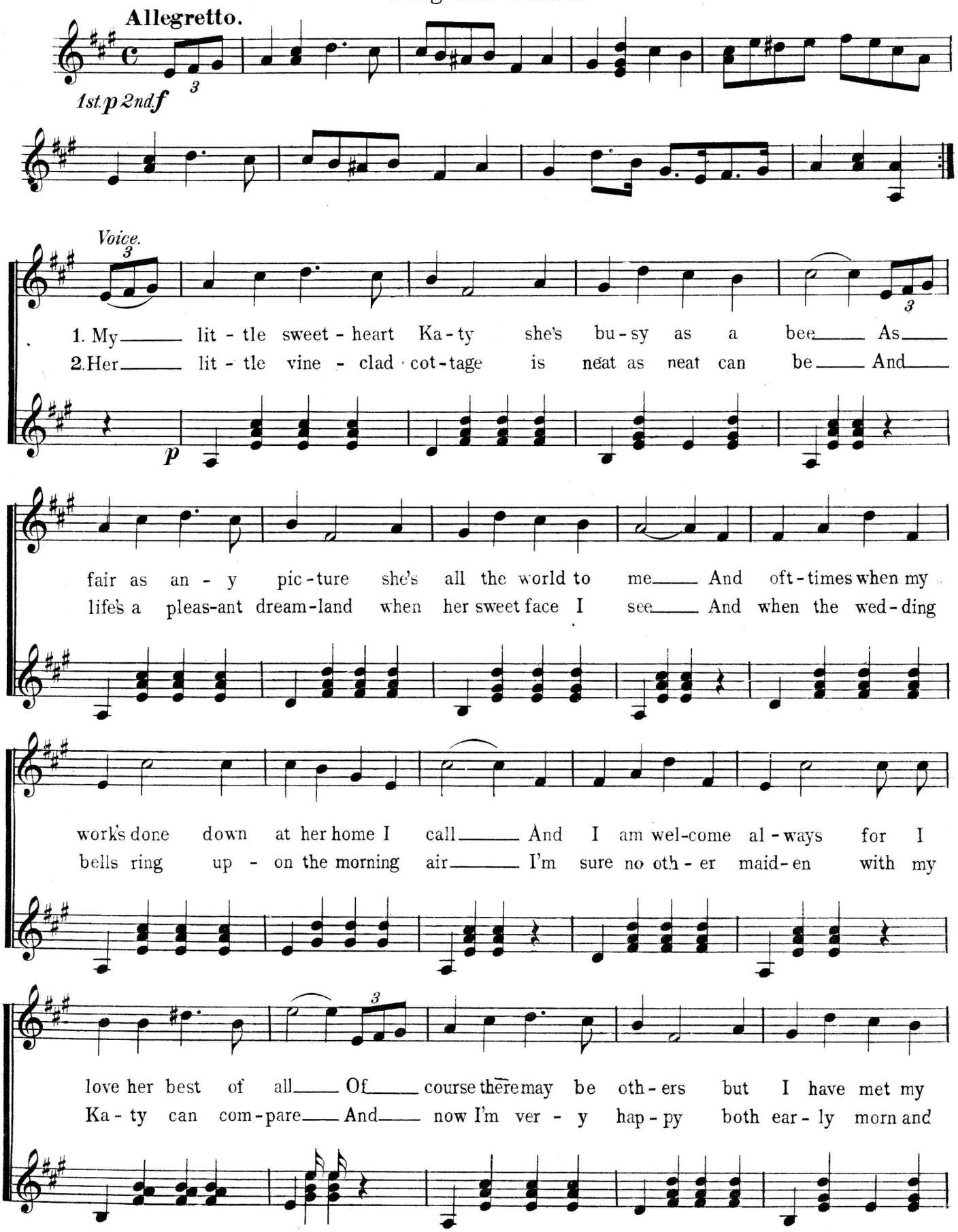


MORCEAU IN C.



LITTLE BLUE EYED KATE.

Song and Dance.



fate___ The___ on-ly girl that I love is lit-tle blue-eyed Kate___
late___ For___ I will soon be mar-ried to lit-tle blue-eyed Kate___

She is sweet as sweet can be And I know that
She is sweet as sweet can be And I know that

ff *p*

she loves me Blue-eyed lit-tle Ka-ty she
she loves me Blue-eyed lit-tle Ka-ty she'll

ff *p*

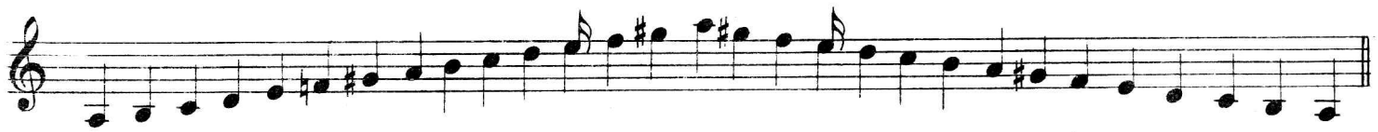
is a prec-ious find___ This darl-ing dain-ty lit-tle maid she's al-ways on my mind___
be my true help-mate___ The on-ly girl I'll ev-er love is lit-tle blue-eyed Kate___

DANCE.

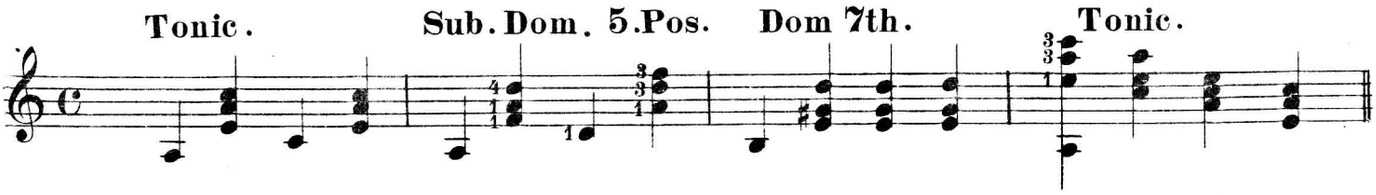
f

SCALE IN A MELODIC MINOR.

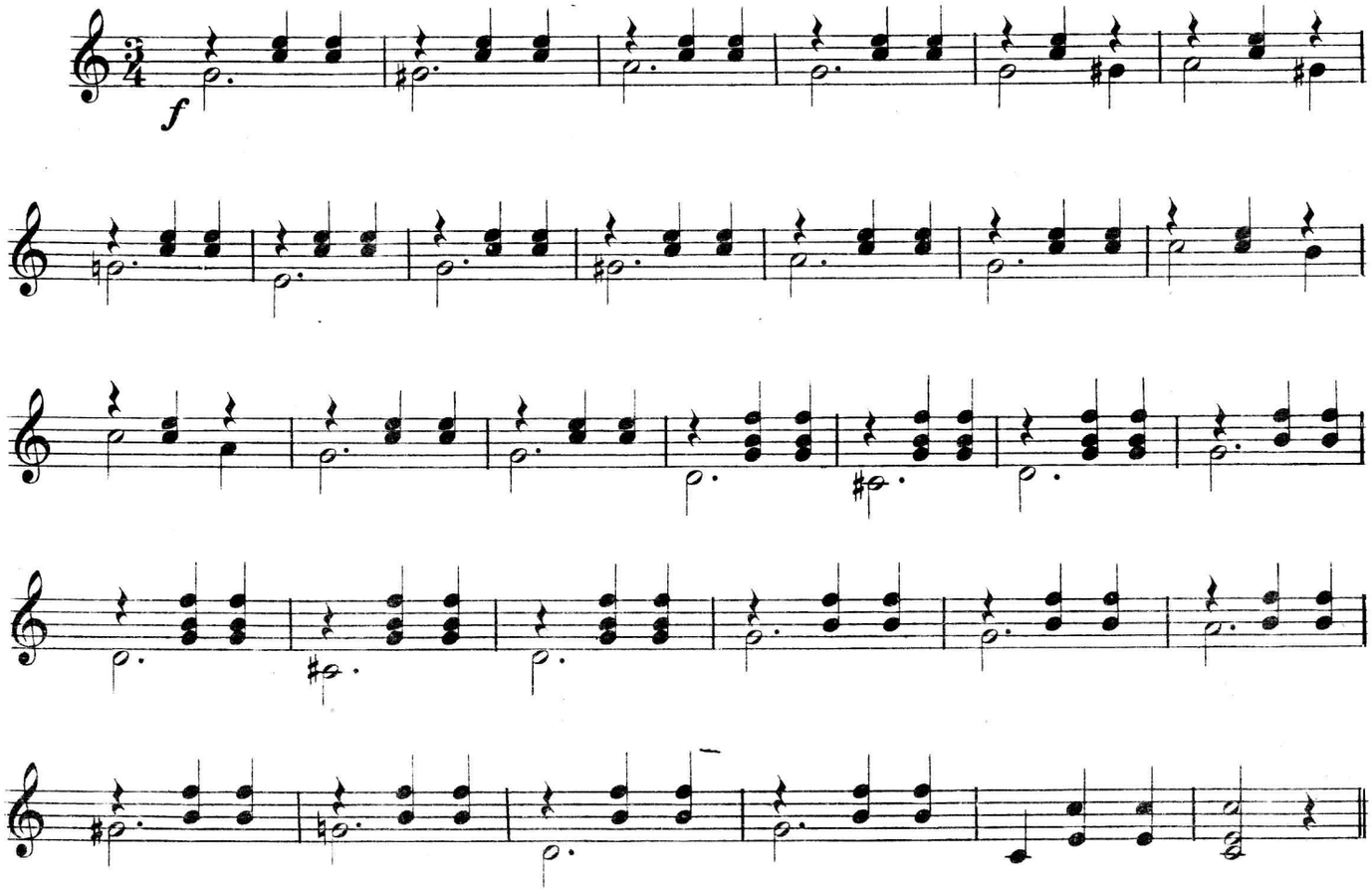
SCALE IN A HARMONIC MINOR.

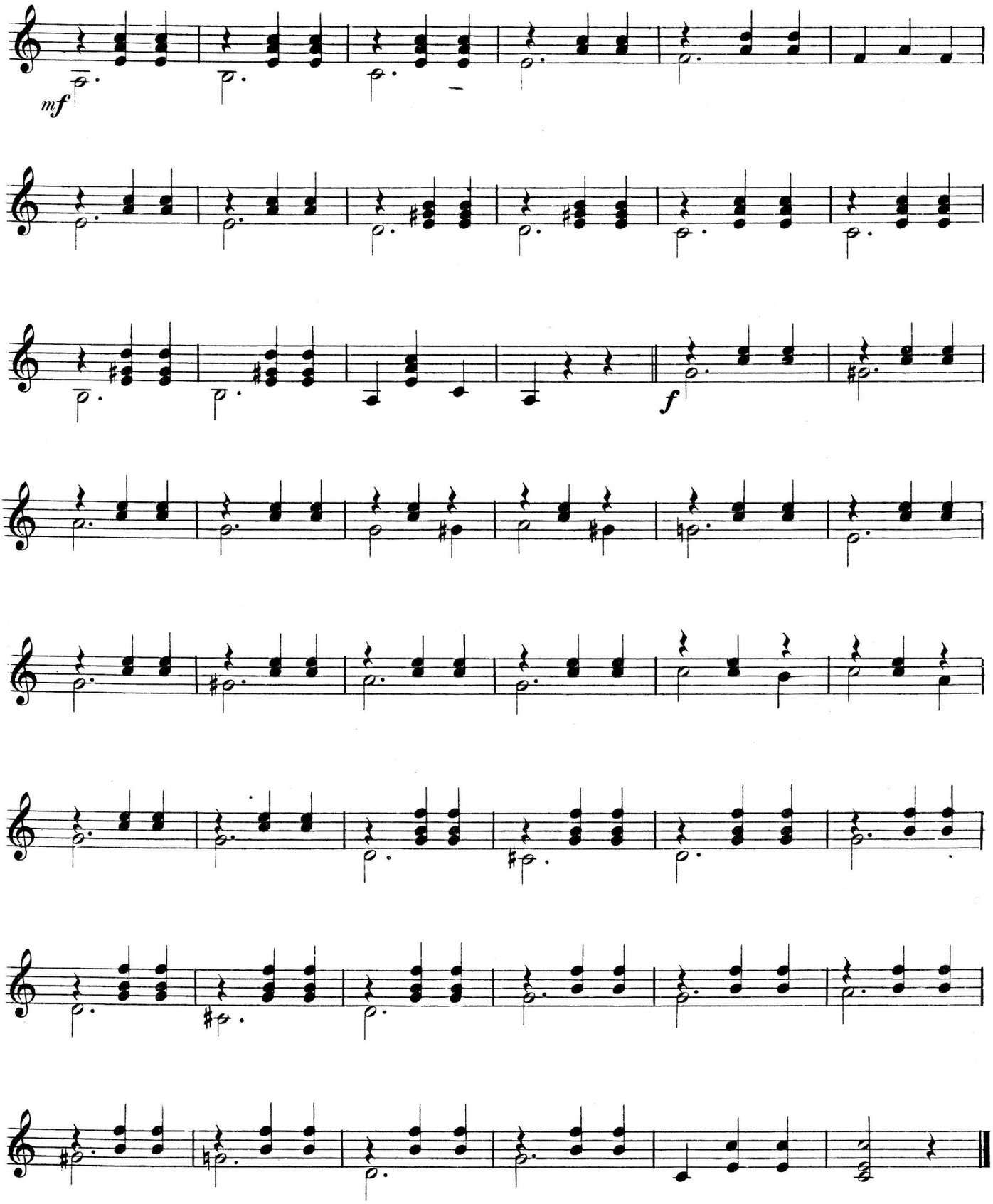


CHORDS IN A MINOR.

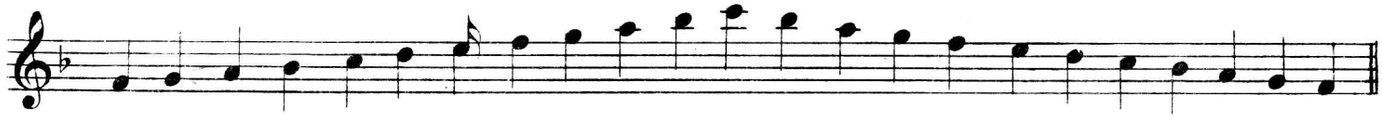


DAISY WALTZ.

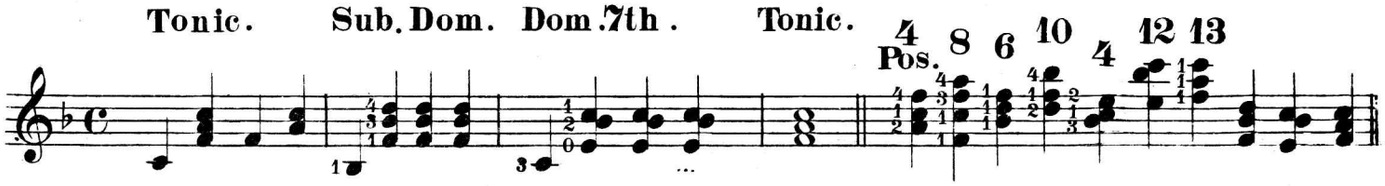



mf
f

SCALE IN F MAJOR.

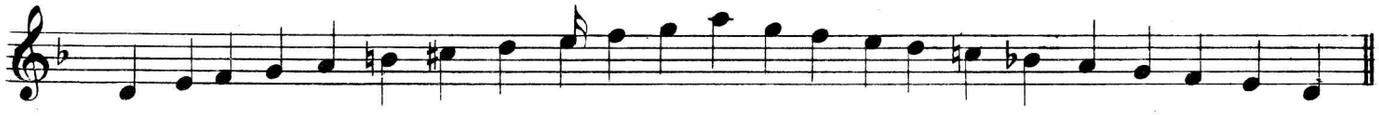


CHORDS IN F MAJOR.



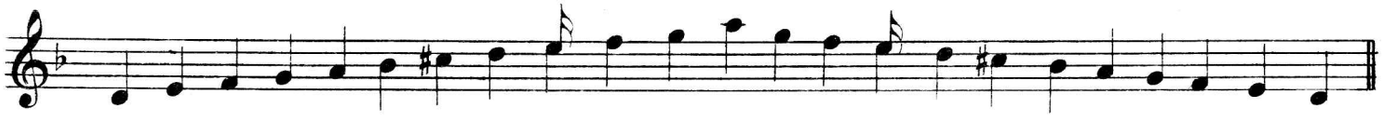
SCALE IN D MINOR.

(Melodic.)

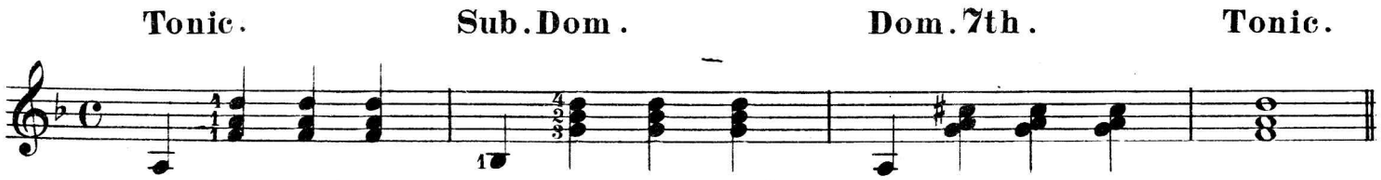


SCALE IN D MINOR.

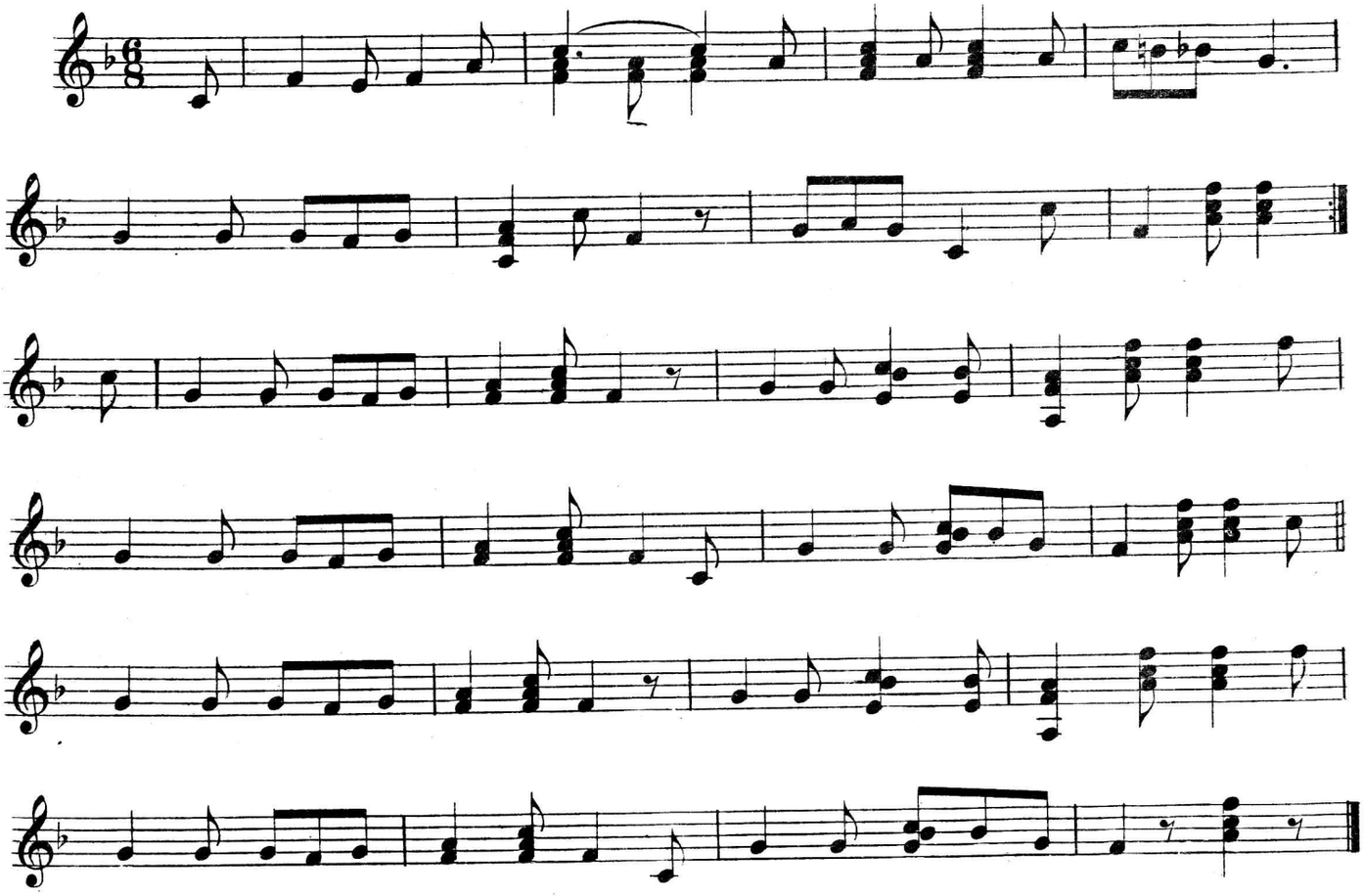
(Harmonic.)



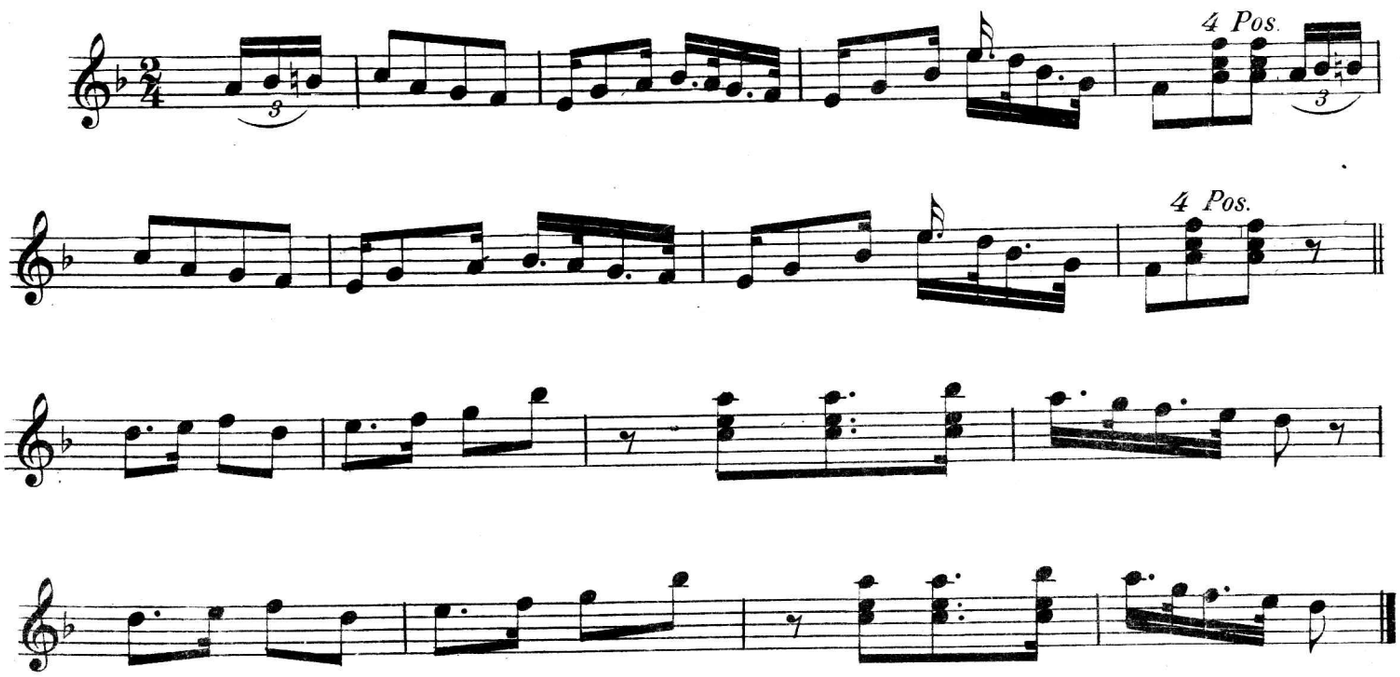
CHORDS IN D MINOR.



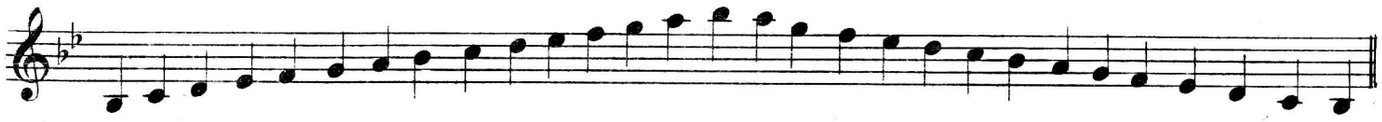
FRA DIAVOLO.



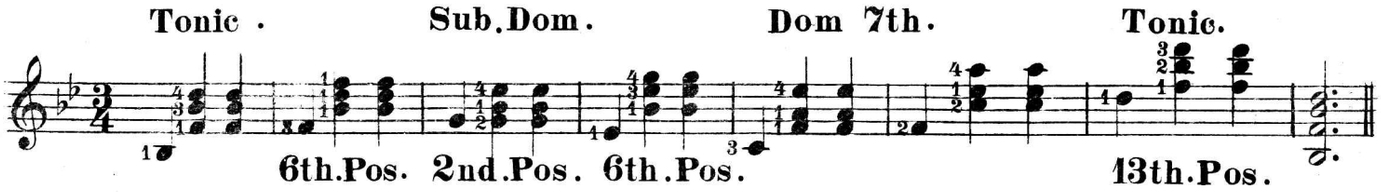
STRAIGHT JIG.



SCALE IN B♭ MAJOR.



CHORDS IN B♭ MAJOR.

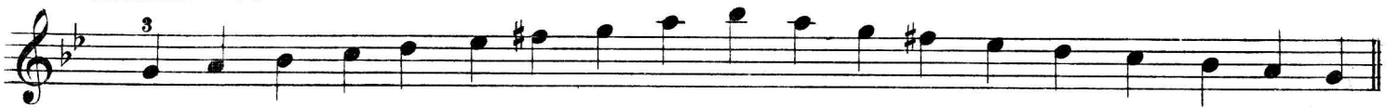


SCALE IN G MINOR.

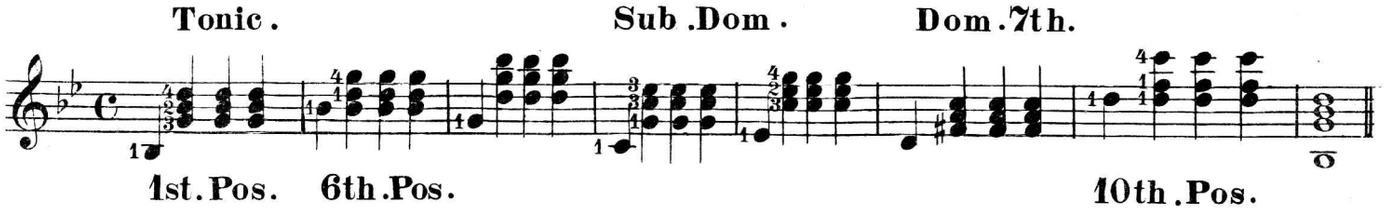
Melodic.

SCALE IN G MINOR.

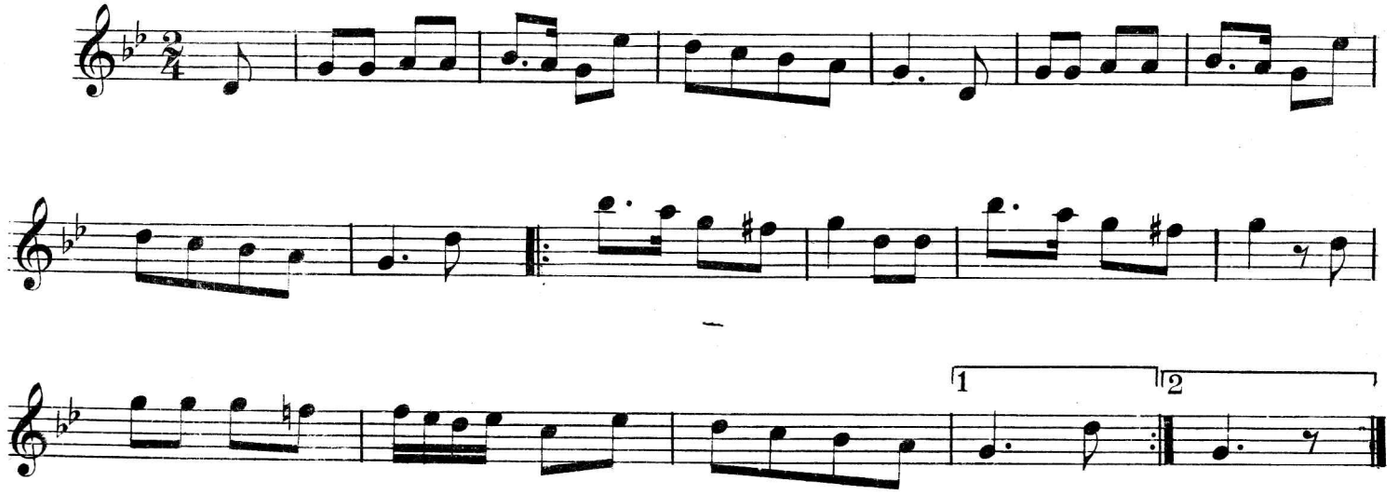
Harmonic.



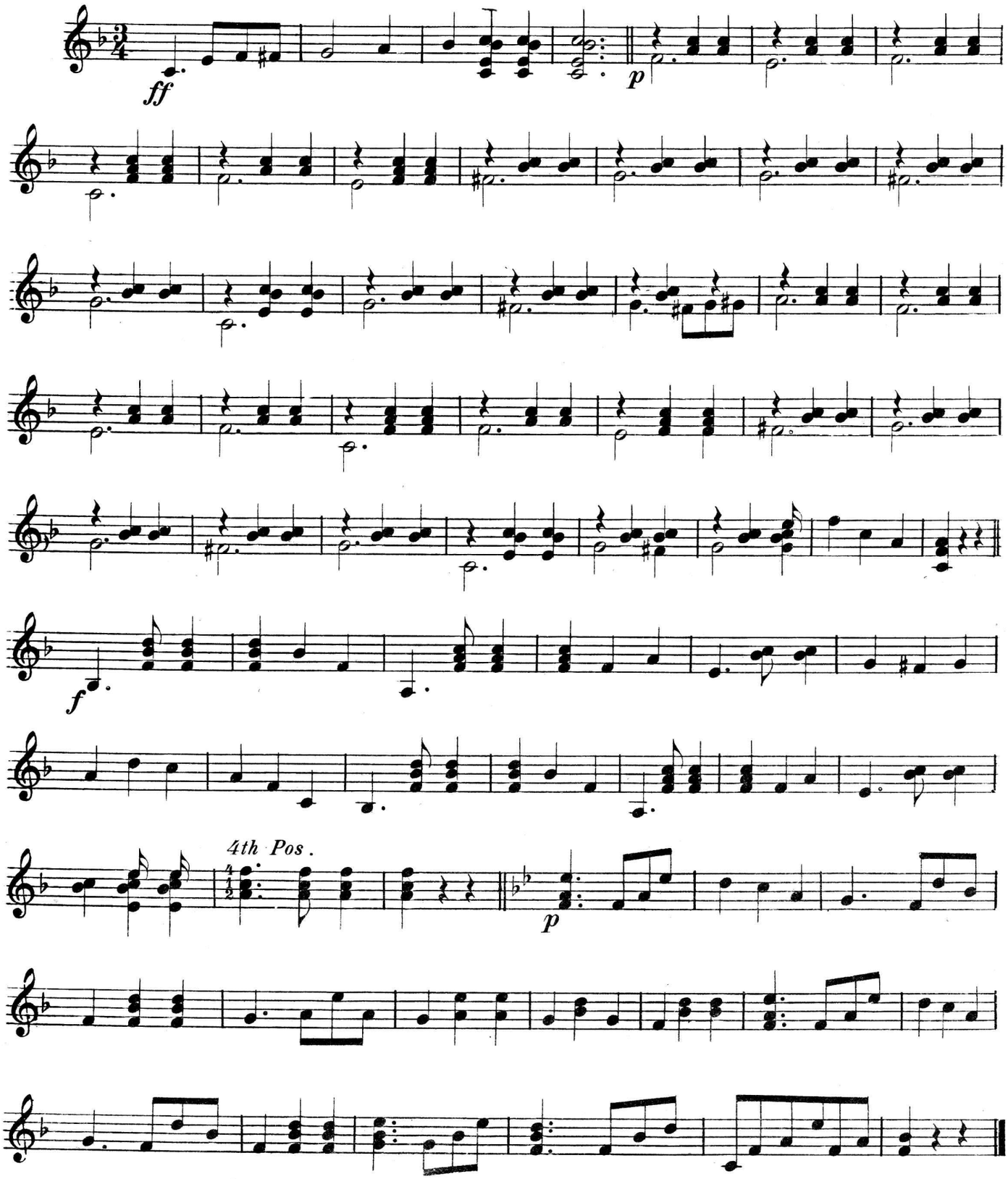
CHORDS IN G MINOR.



VENETIAN SERENADE.



STELLA WALTZ.



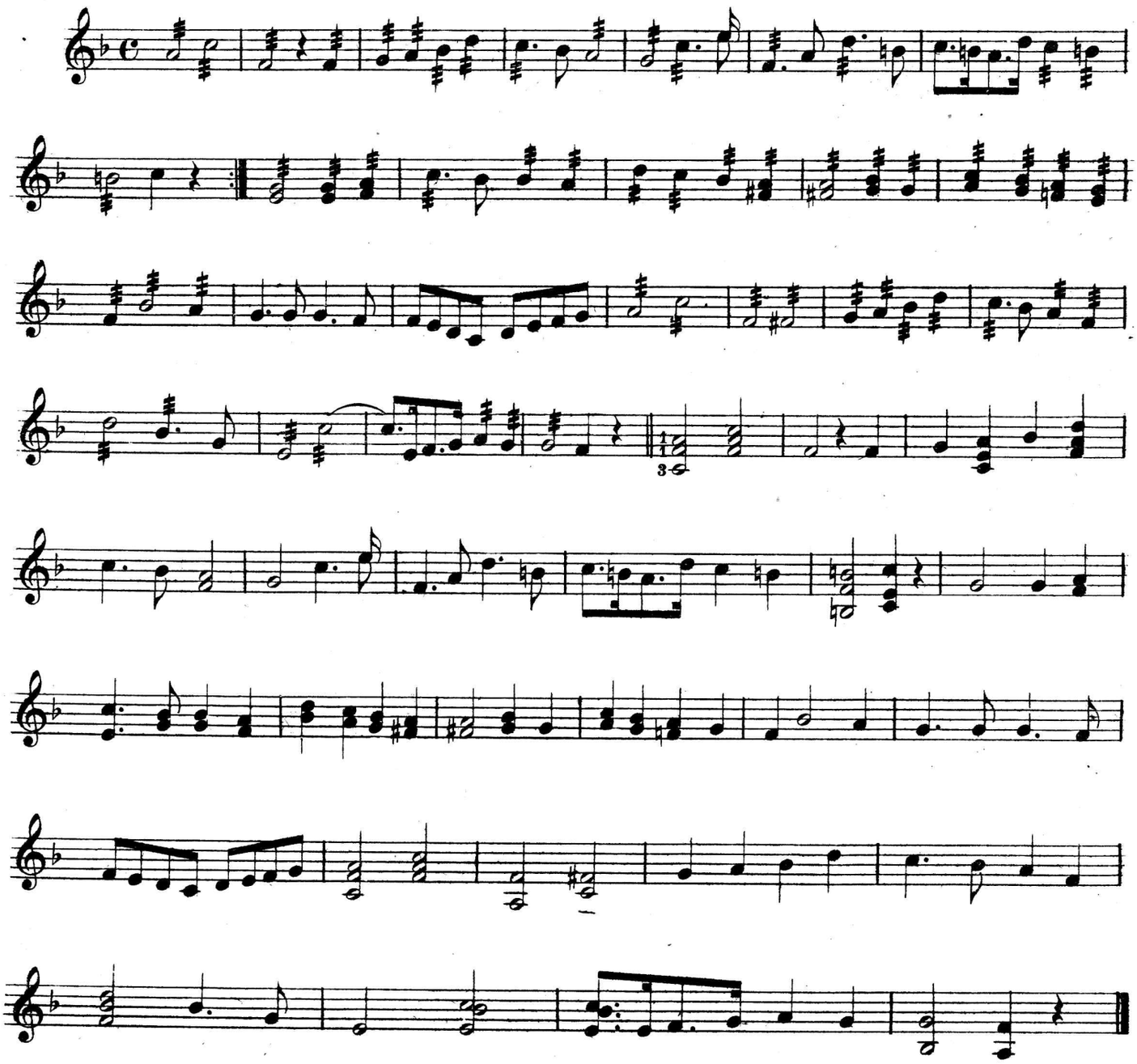
THE TREMOLO.

The Tremolo is sometimes used, and is executed in the following manner: Rest the third finger of the the right hand on the head of the banjo, and make the tremolo with the first finger, by moving it rapidly over the string.

If there is an accompaniment of single notes on the lower strings play them with the thumb.

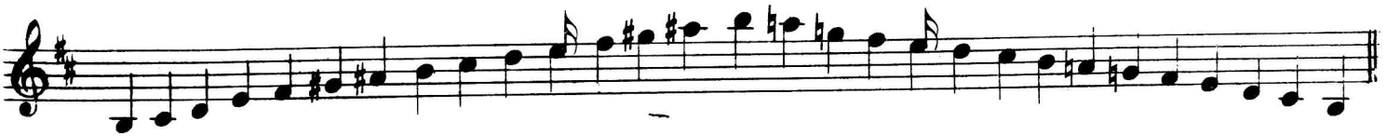
The tremolo is usually indicated by short strokes across the stem of the notes.

LA FLUTE MAGICO.



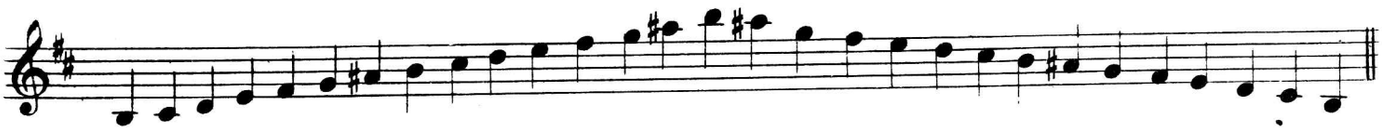
SCALE IN B MINOR.

(Melodic.)

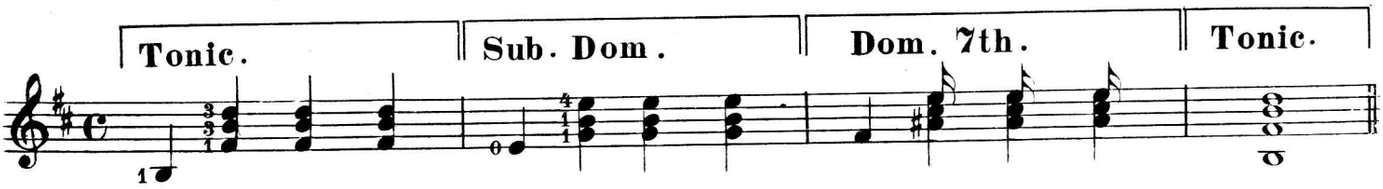


SCALE IN B MINOR.

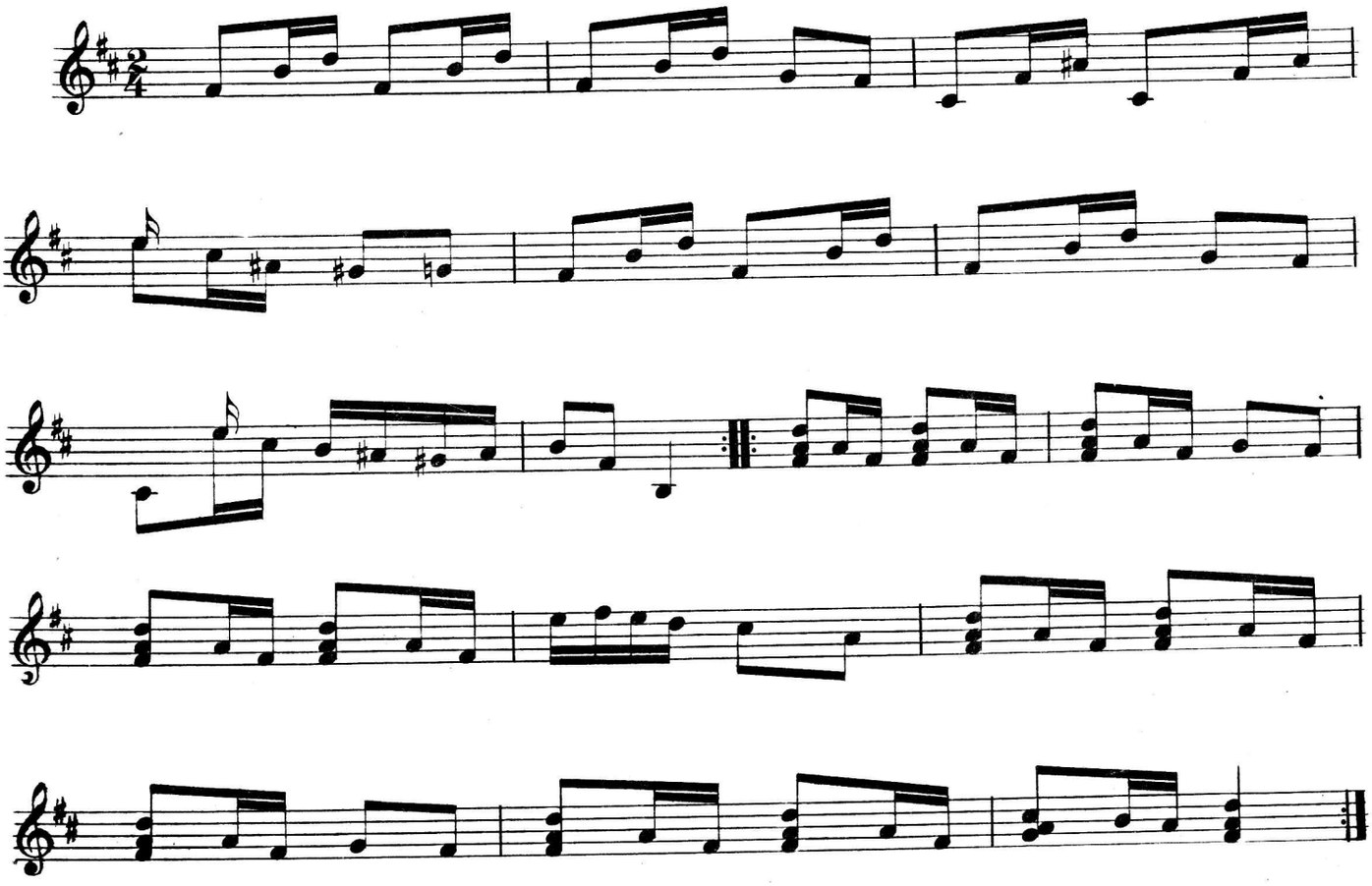
(Harmonic.)



CHORDS IN B MINOR.



REEL.

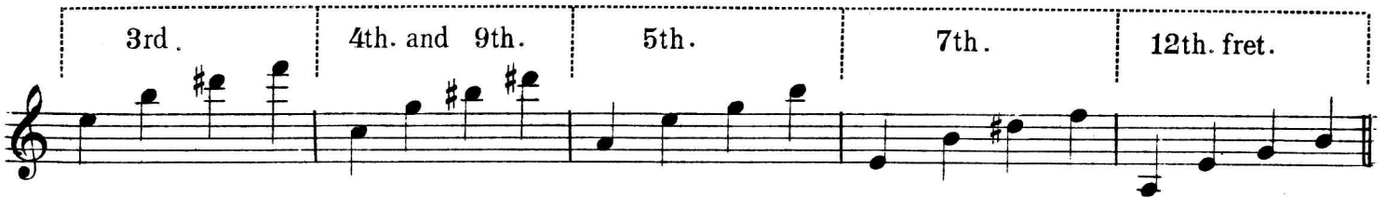


HARMONICS.

Harmonics are produced by placing a finger of the left hand across one or all of the strings. The finger must press lightly and be removed as soon as the strings are struck with the right hand.

Harmonics are produced on the 3rd, 4th, 5th, 7th, 9th, 12th, 16th, and 19th. frets.

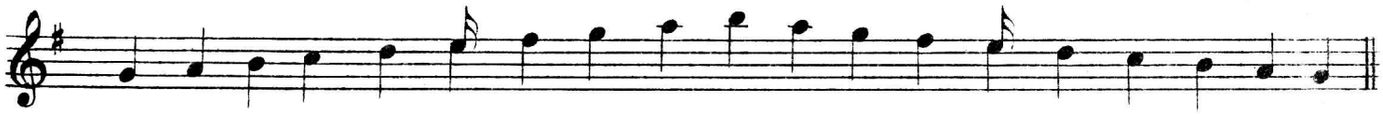
When playing the harmonics of the 5th, 7th, 9th, 12th, and 16th, frets, place the left hand finger over the fret. For the 4th. fret place the finger a little below the fret, between the third and fourth frets. For the 3rd. fret place the finger a little above the fret, also between the 3rd. and 4th. frets. The 5th, 7th, 12th. and 19th. sound an octave higher than written, the 4th, 9th. and 16th. two octaves higher.



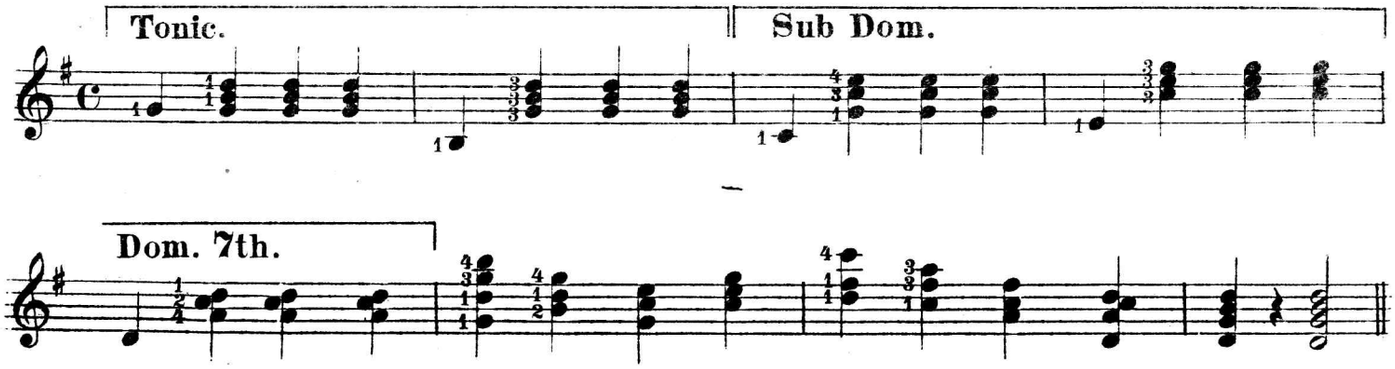
RIGHT HAND HARMONICS.

All the notes within the compass of the banjo may be played harmonically by fingering the note in the usual manner with a finger of the left hand, and then placing the first finger of the right hand at the 12th. fret distant from the note which is fingered by the left hand, press the string lightly at the desired fret; strike the string with the thumb under the hand removing the first finger as soon as the string is struck.

SCALE IN G MAJOR.

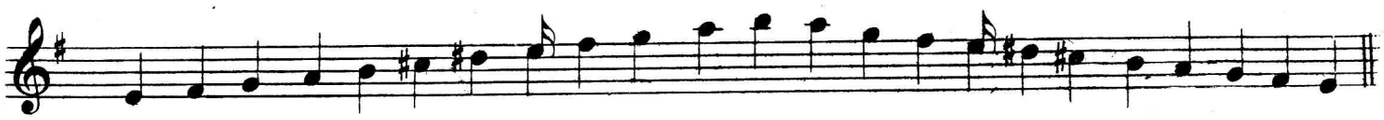


CHORDS IN G MAJOR.



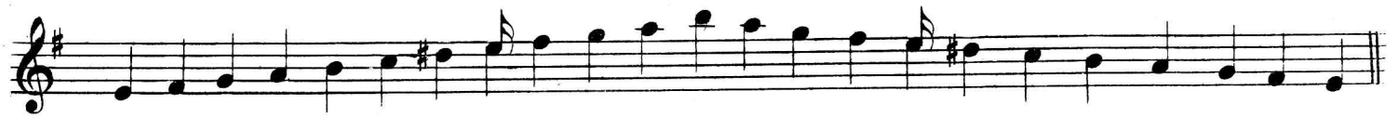
SCALE IN E MINOR.

(Melodic.)

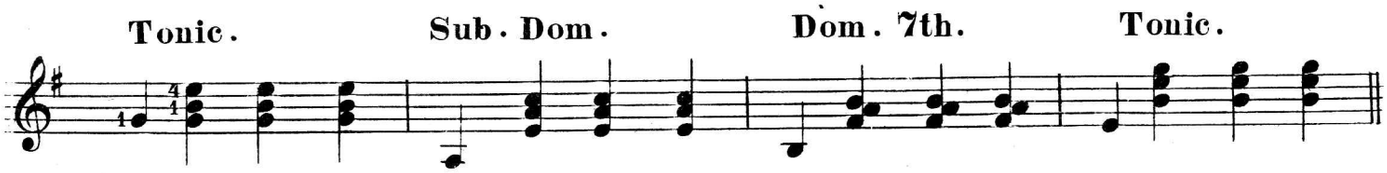


SCALE IN E MINOR.

(Harmonic.)

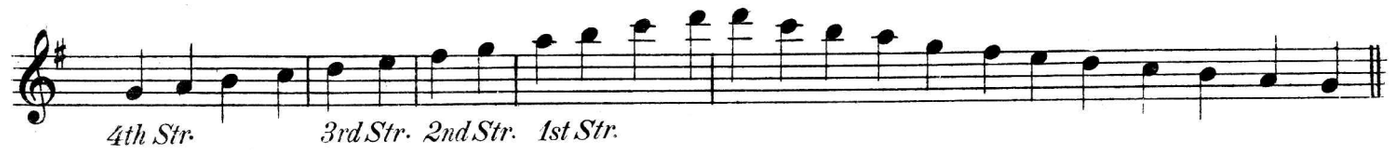


CHORDS IN E MINOR.



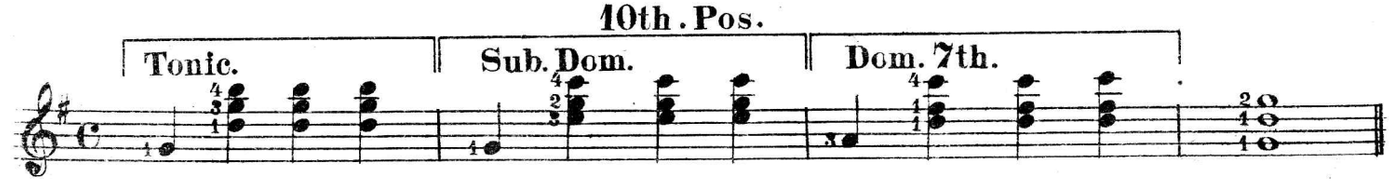
SCALE IN G MAJOR.

10th. Pos.



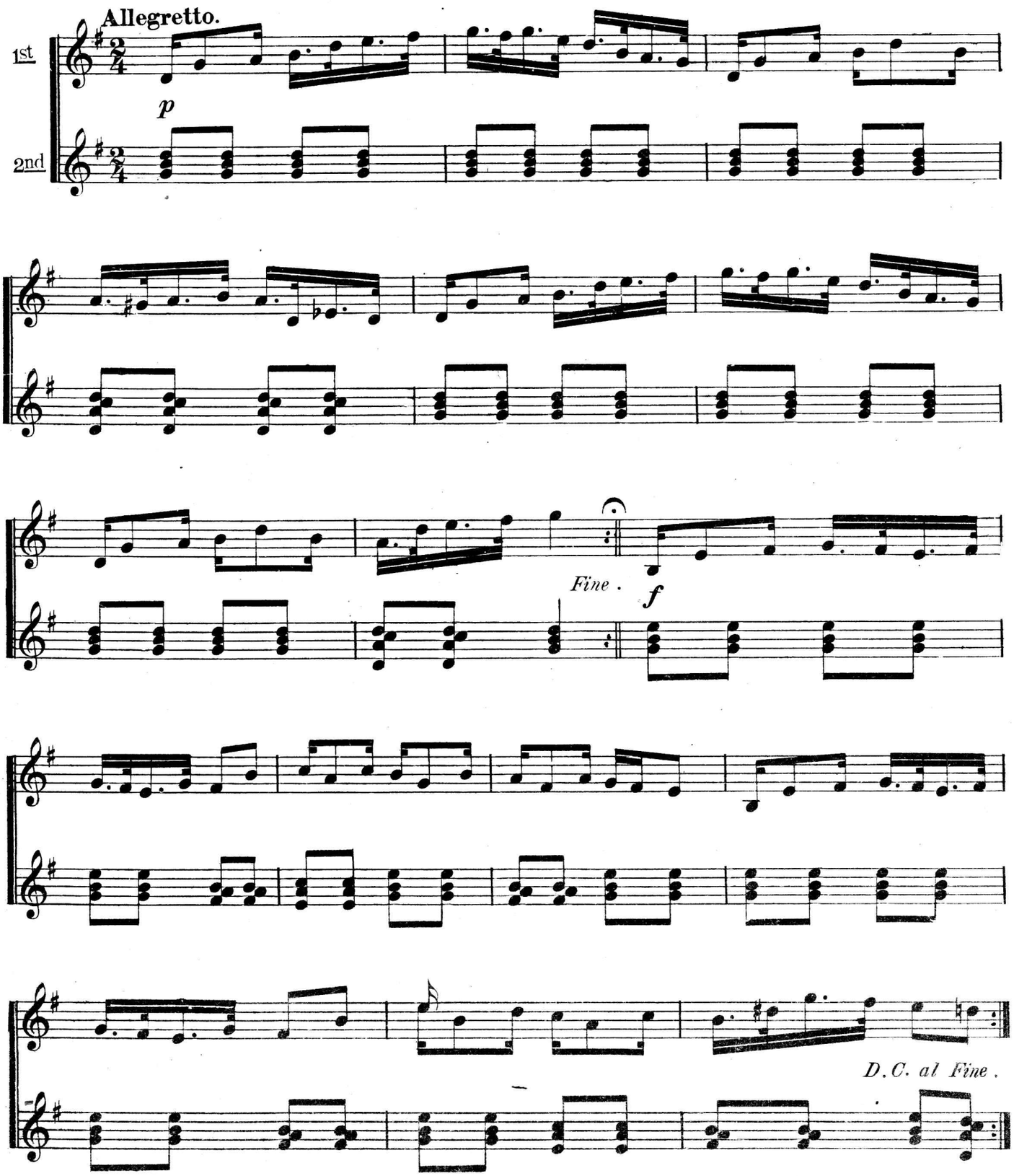
CHORDS IN G MAJOR.

10th. Pos.

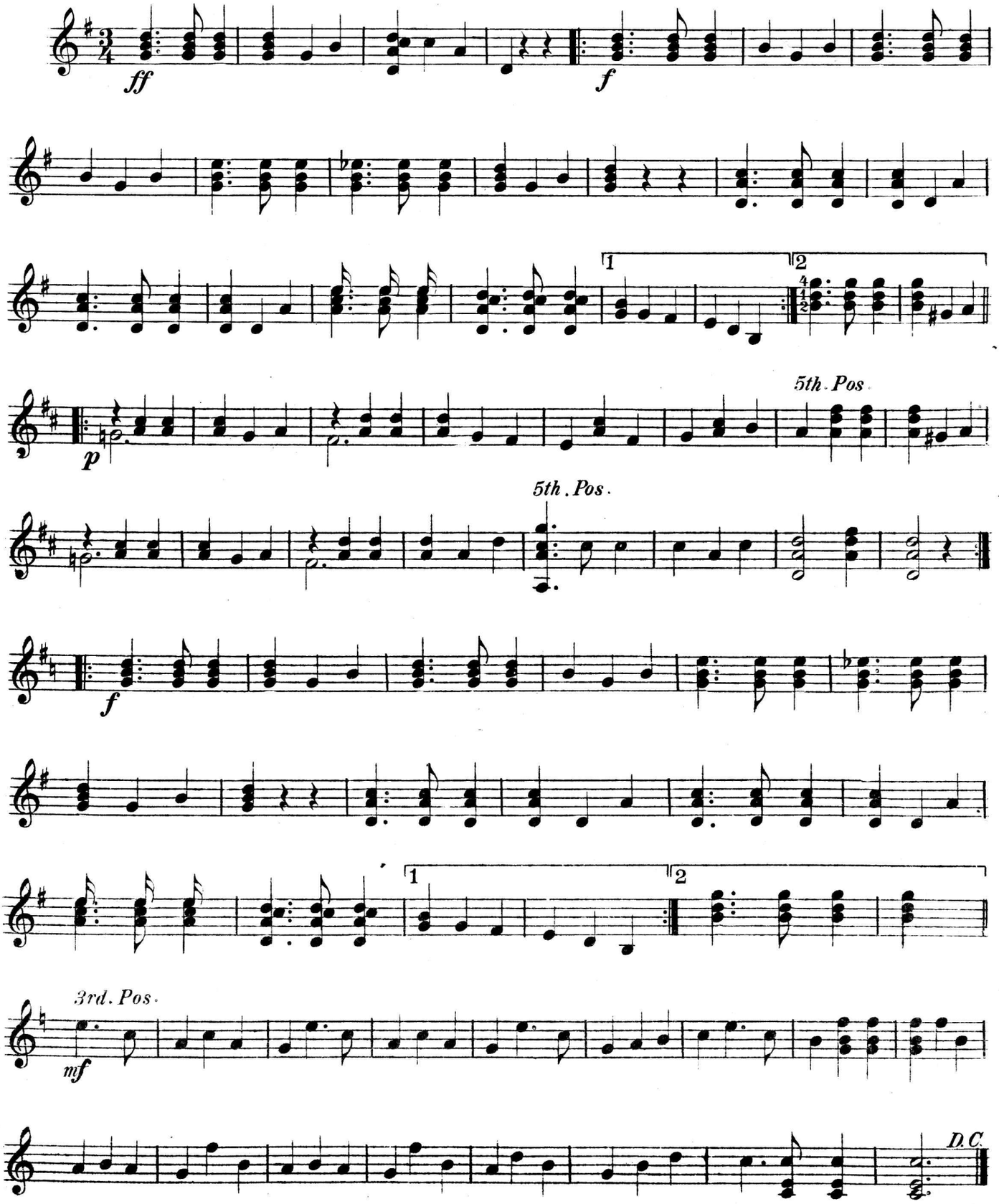


KENTUCKY "HOE DOWN."

FOR TWO BANJOS.

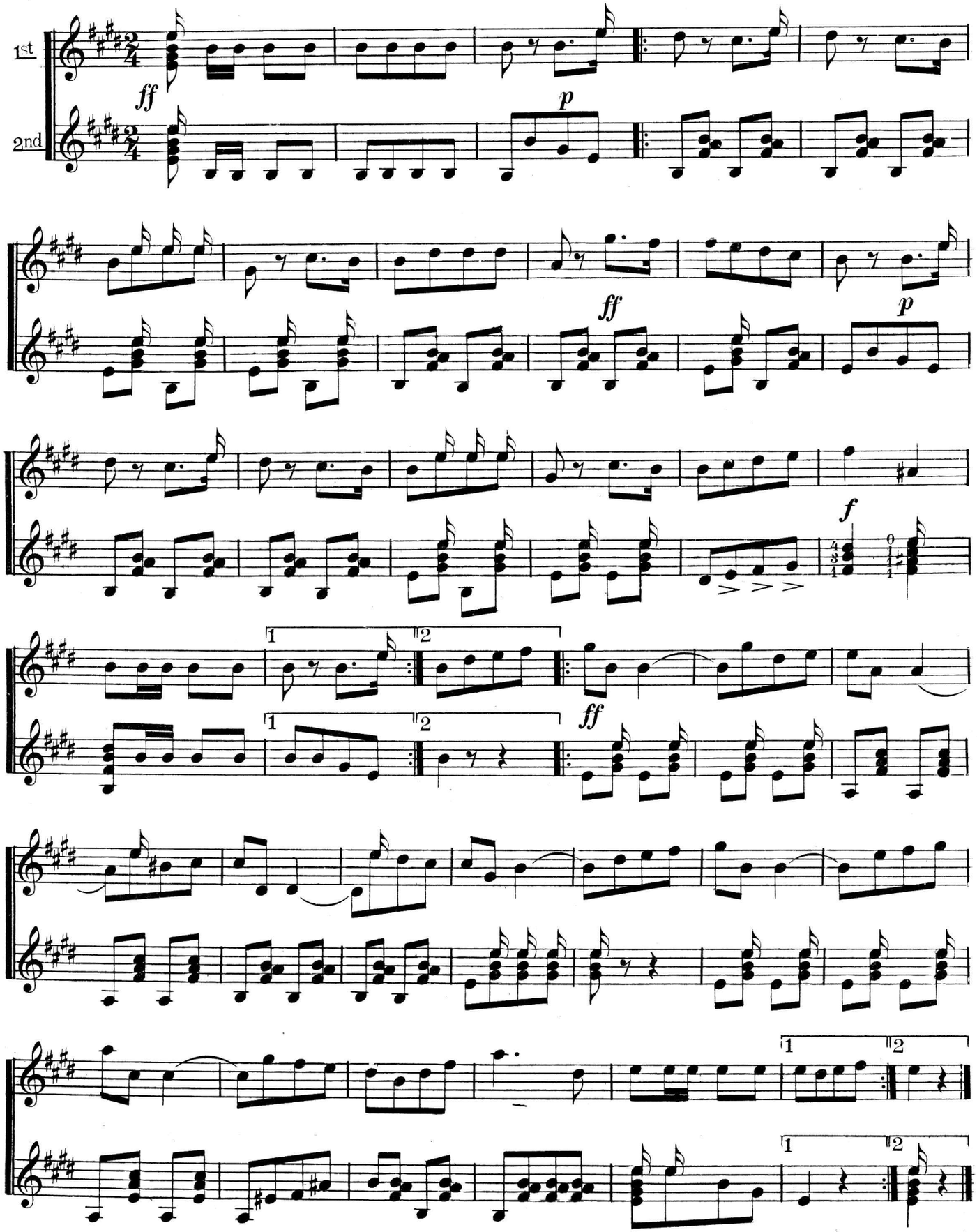


CRITERION WALTZ.



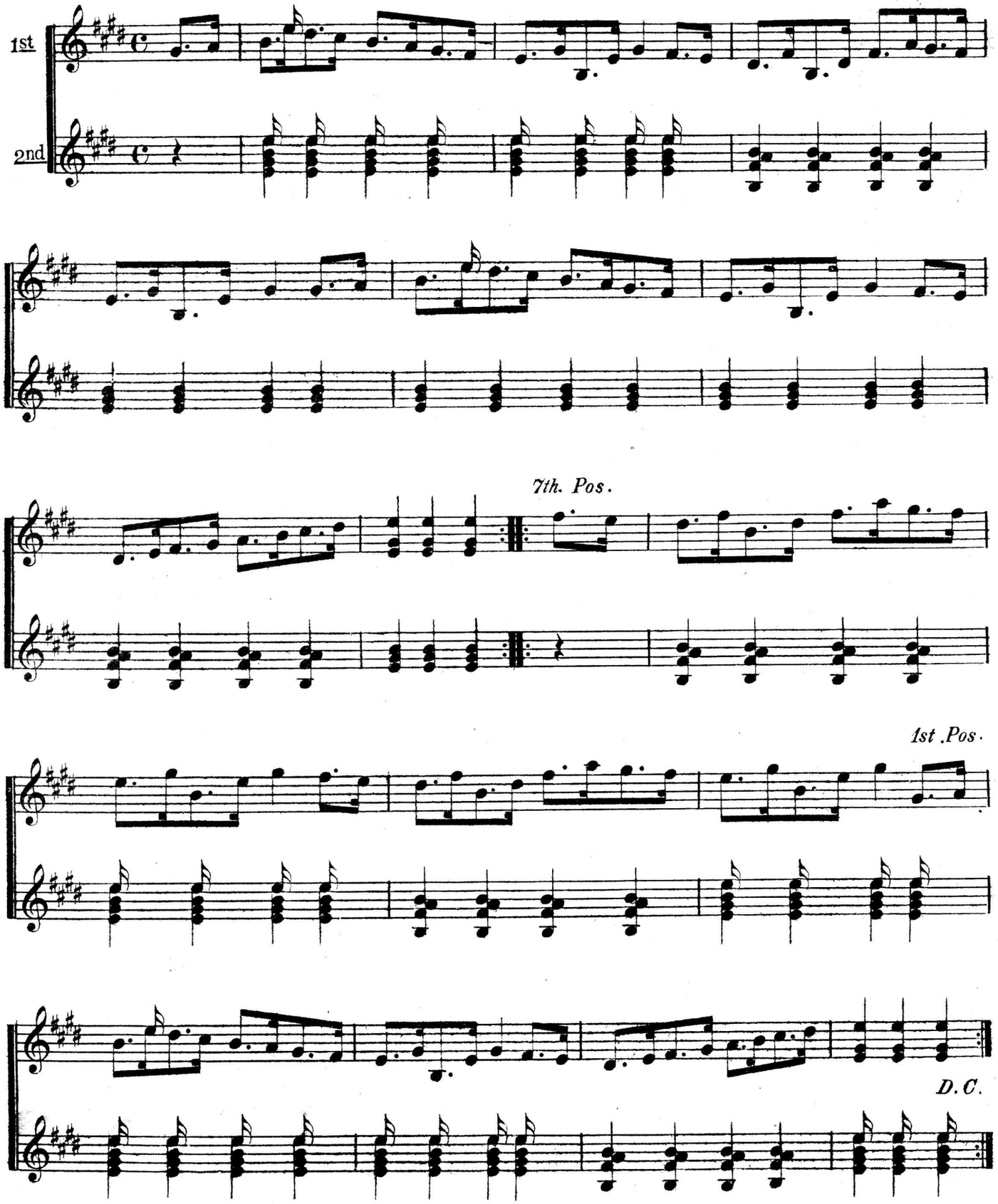
"GIPSY BARON" MARCH.

FOR TWO BANJOS.

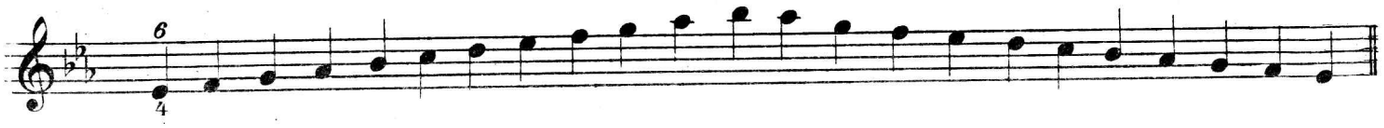


BRILLIANT CLOG.

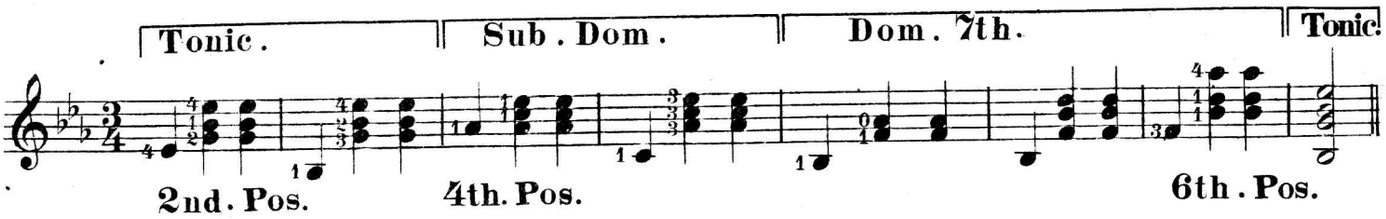
FOR TWO BANJOS.



SCALE IN E♭ MAJOR.

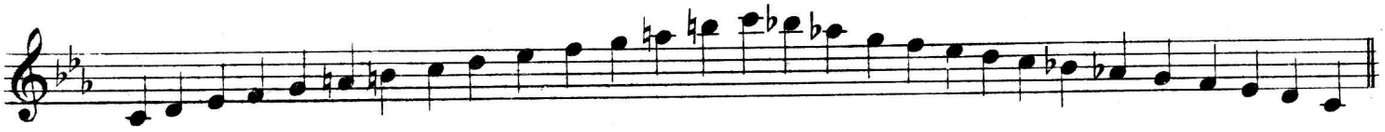


CHORDS IN E♭ MAJOR.



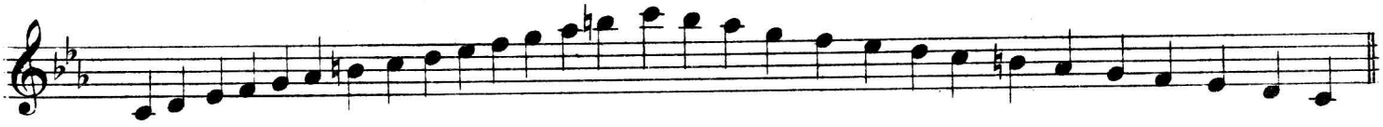
SCALE IN C MINOR.

(Melodic.)

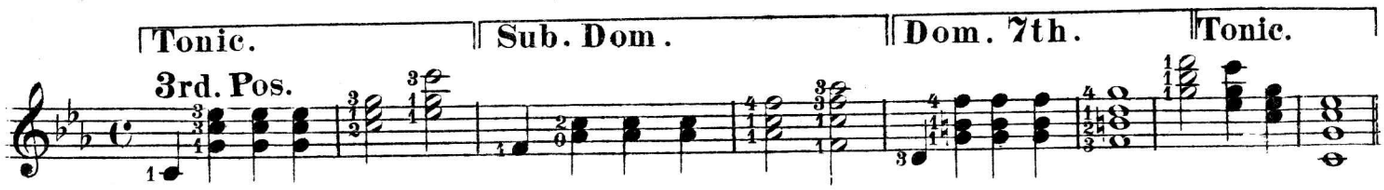


SCALE IN C MINOR.

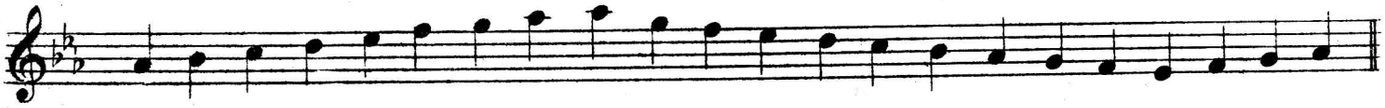
(Harmonic.)



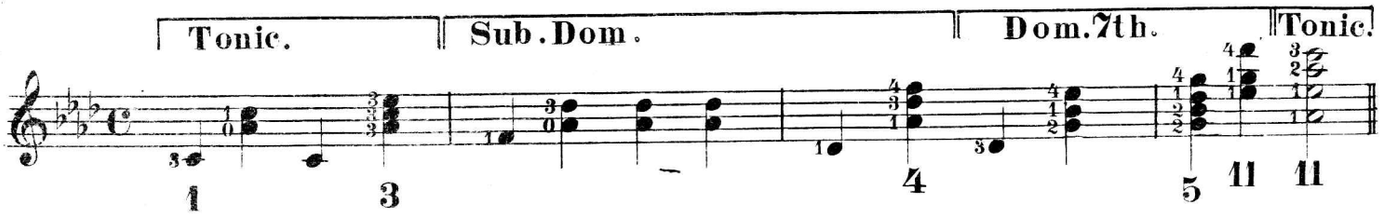
CHORDS IN C MINOR.



SCALE IN A♭ MAJOR.

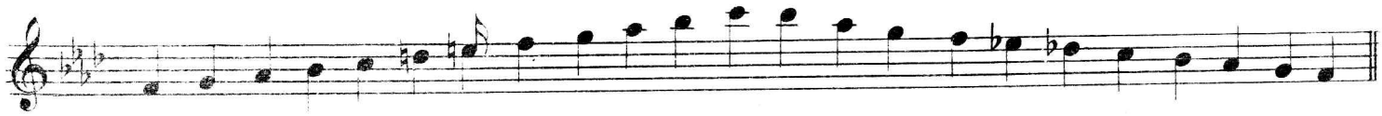


CHORDS IN A♭ MAJOR.



SCALE IN F MINOR.

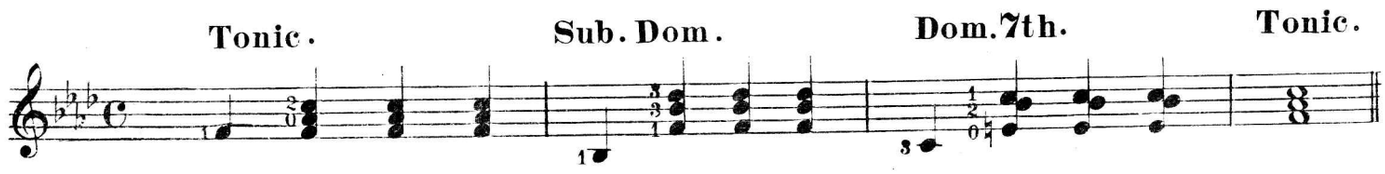
(Melodic.)



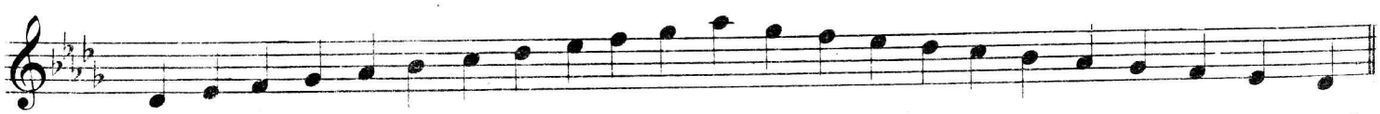
SCALE IN F MINOR.

(Harmonic.)

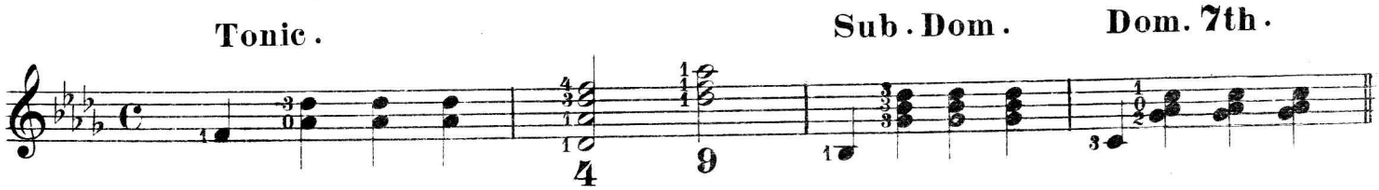
CHORDS IN F MINOR.



SCALE IN D♭ MAJOR.

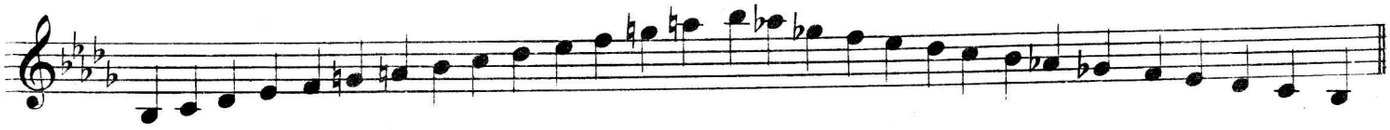


CHORDS IN D♭ MAJOR.



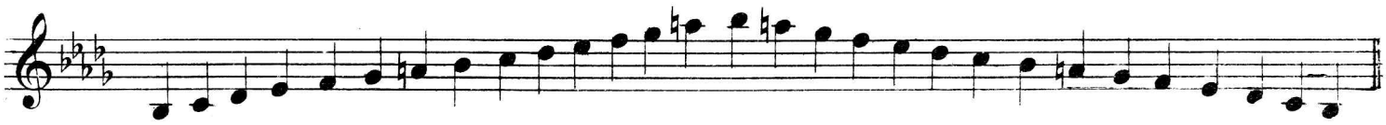
SCALE IN B♭ MINOR.

(Melodic.)



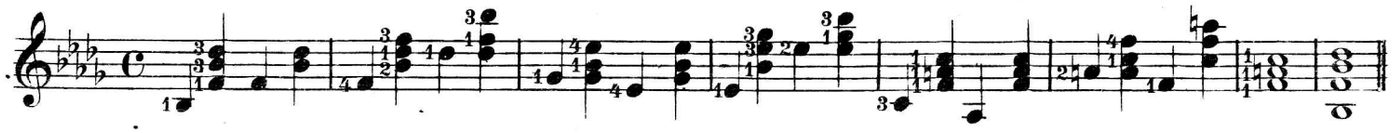
SCALE IN B♭ MINOR.

(Harmonic.)

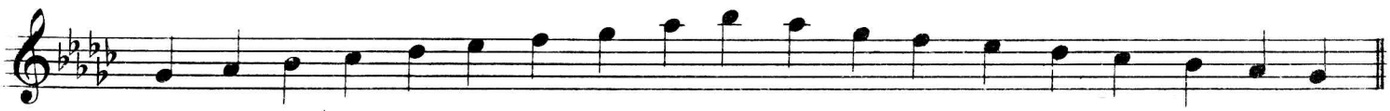


CHORDS IN B♭ MINOR.

Tonic Sub.Dom. Tonic.

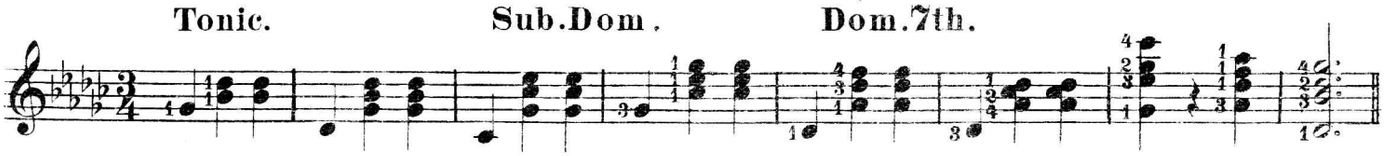


SCALE IN G♭ MAJOR.



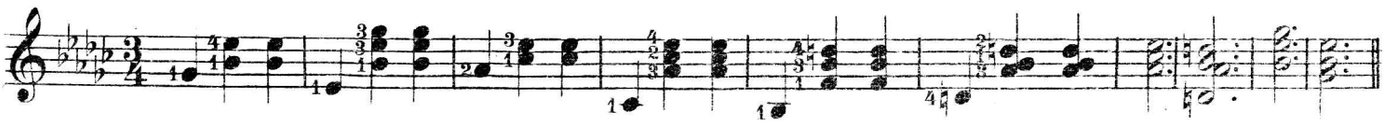
CHORDS IN G♭ MAJOR.

Tonic. Sub.Dom. Dom.7th.

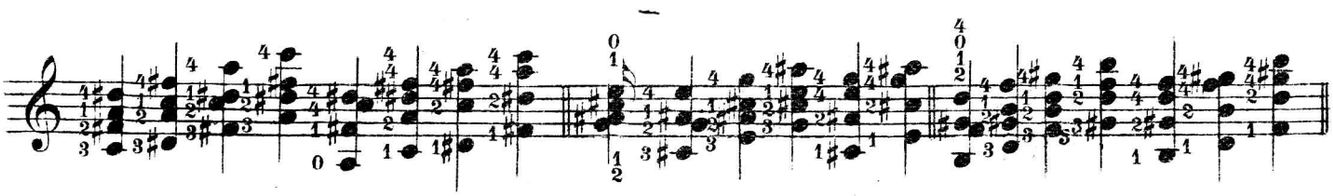


CHORDS IN E♭ MINOR.

Tonic. Sub.Dom. Dom 7th.



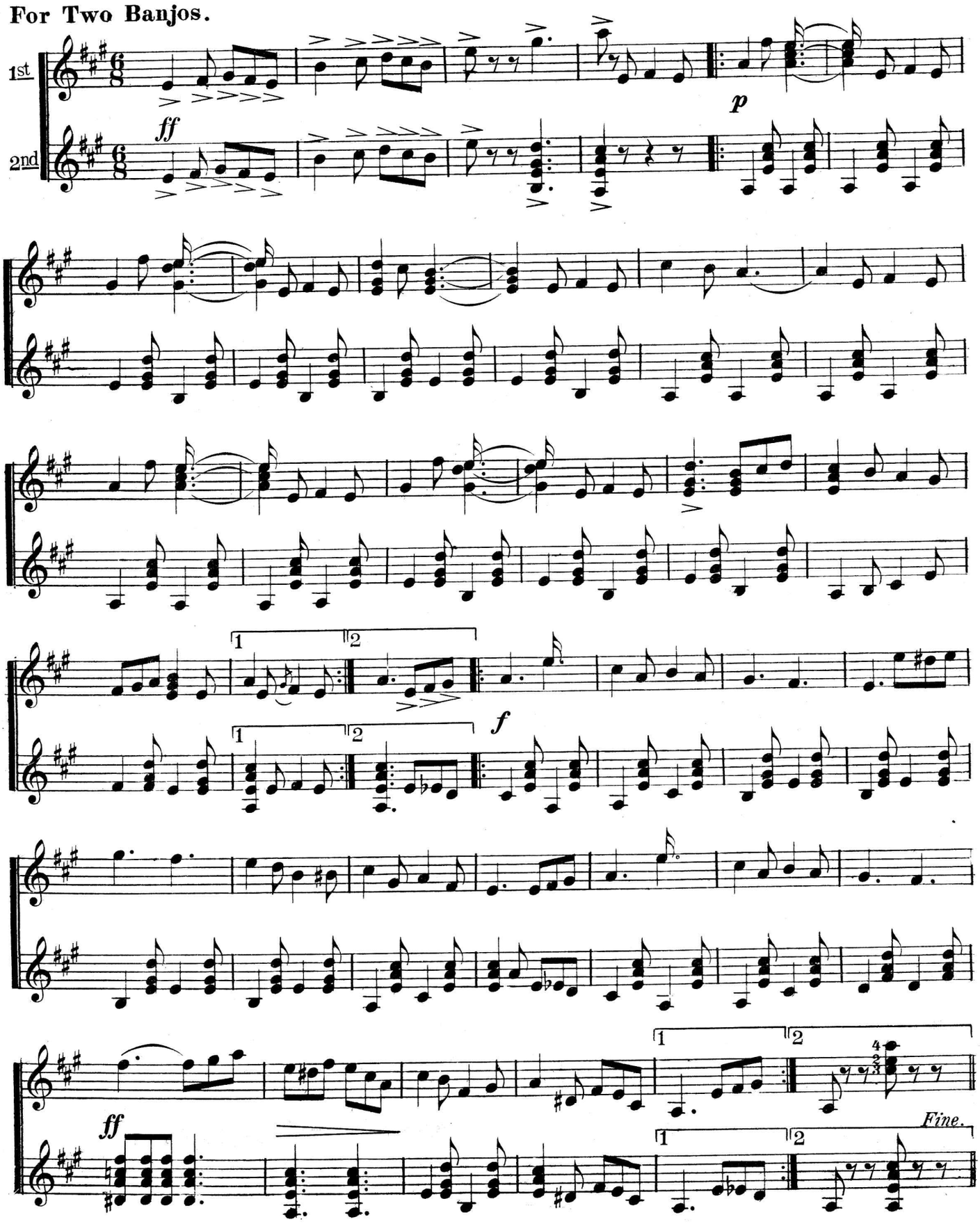
DIMINISHED SEVENTH CHORDS.

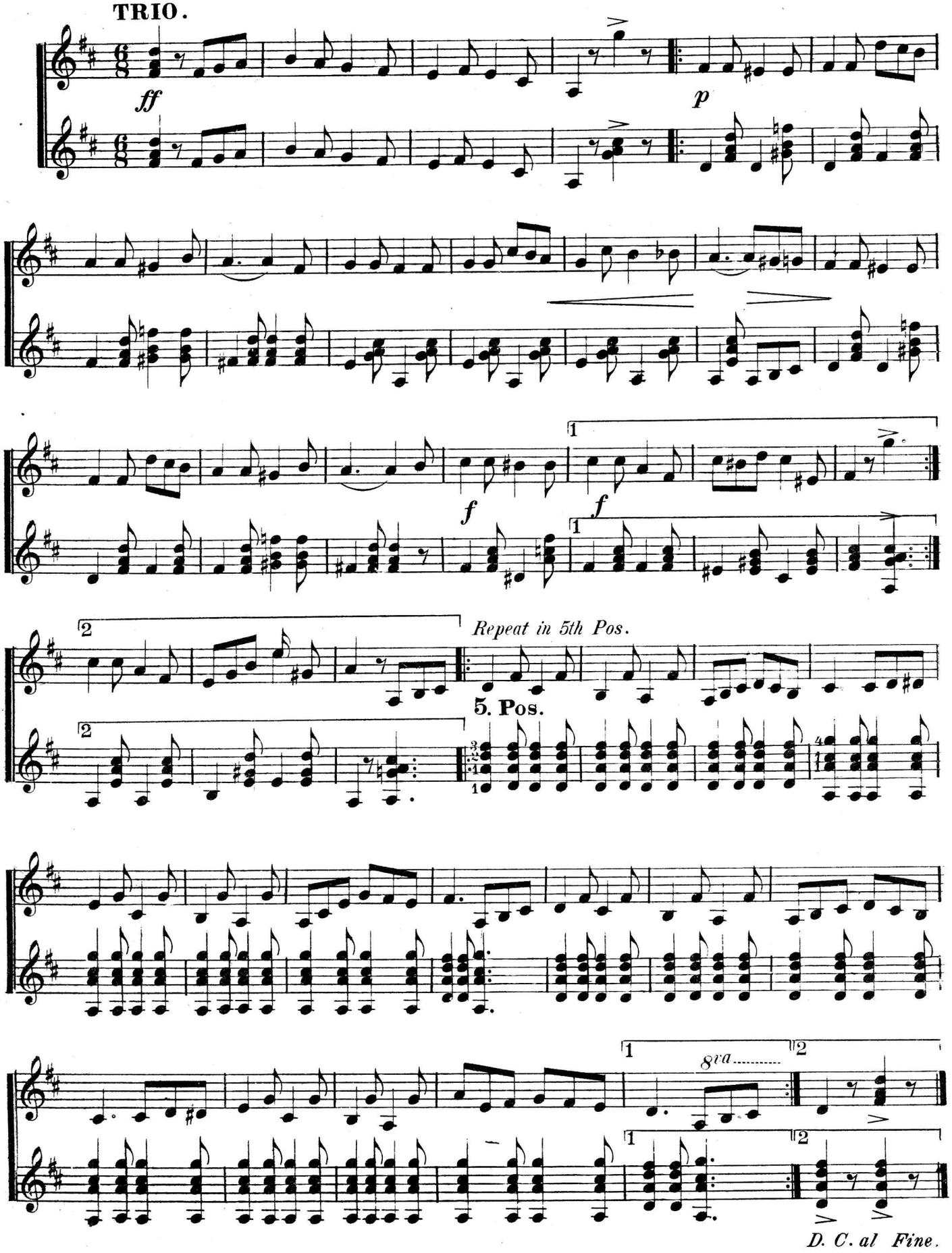


PREMIER MARCH.

TWO STEP.

For Two Banjos.

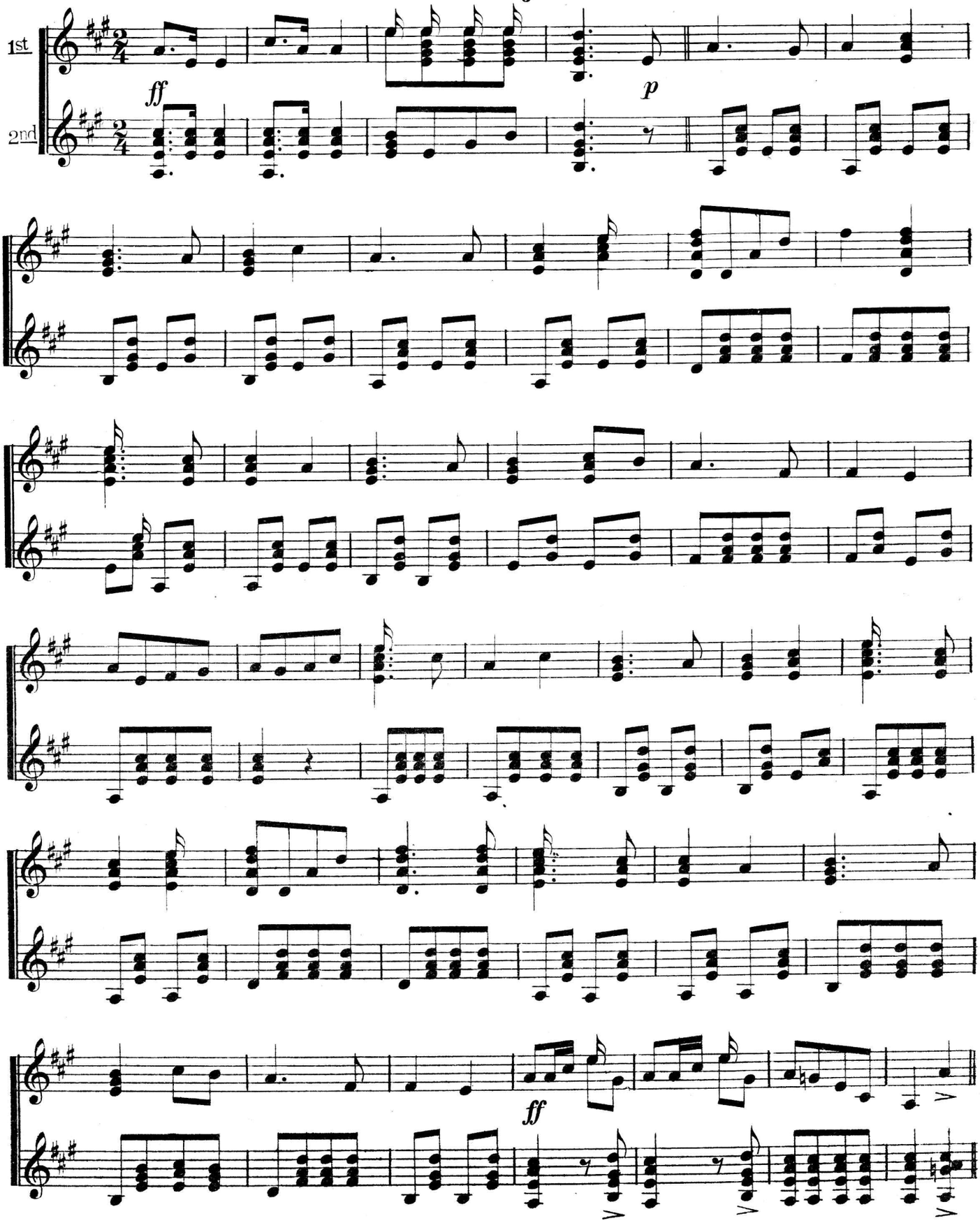


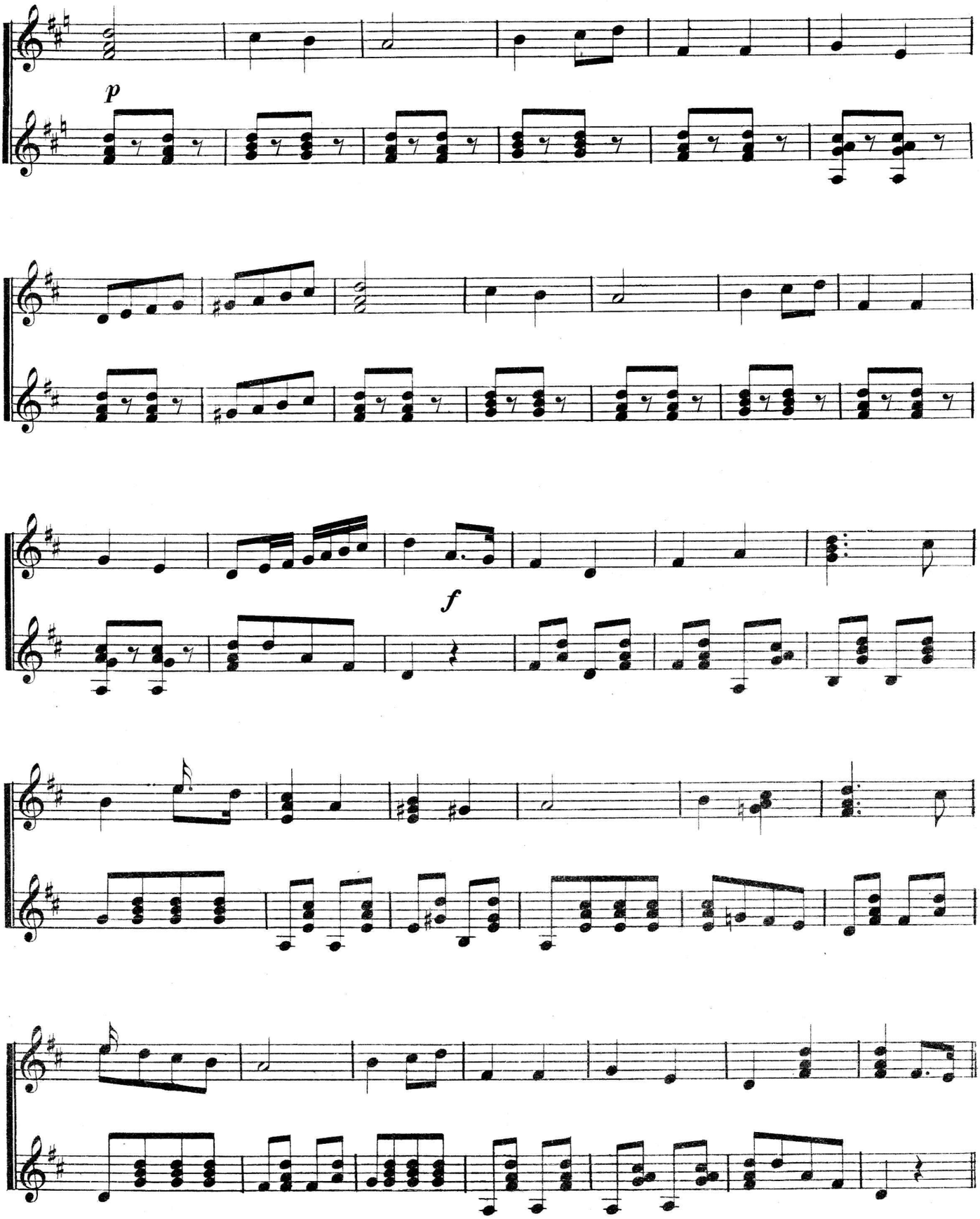

TRIO.
ff
p
f
f
Repeat in 5th Pos.
5. Pos.
8va
D. C. al Fine.

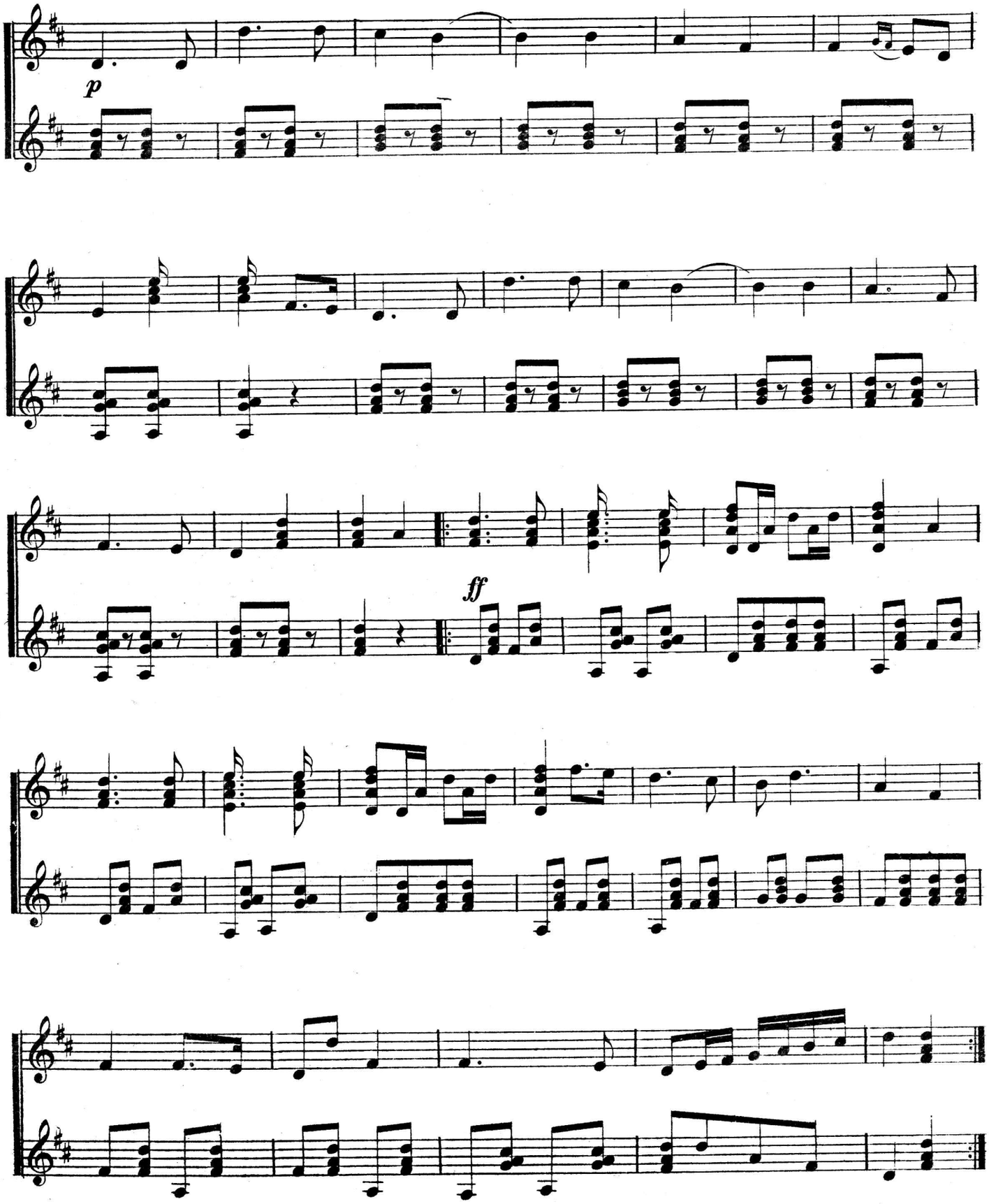
MEDLEY MARCH.

SCOTCH AIRS.

Two Banjos.

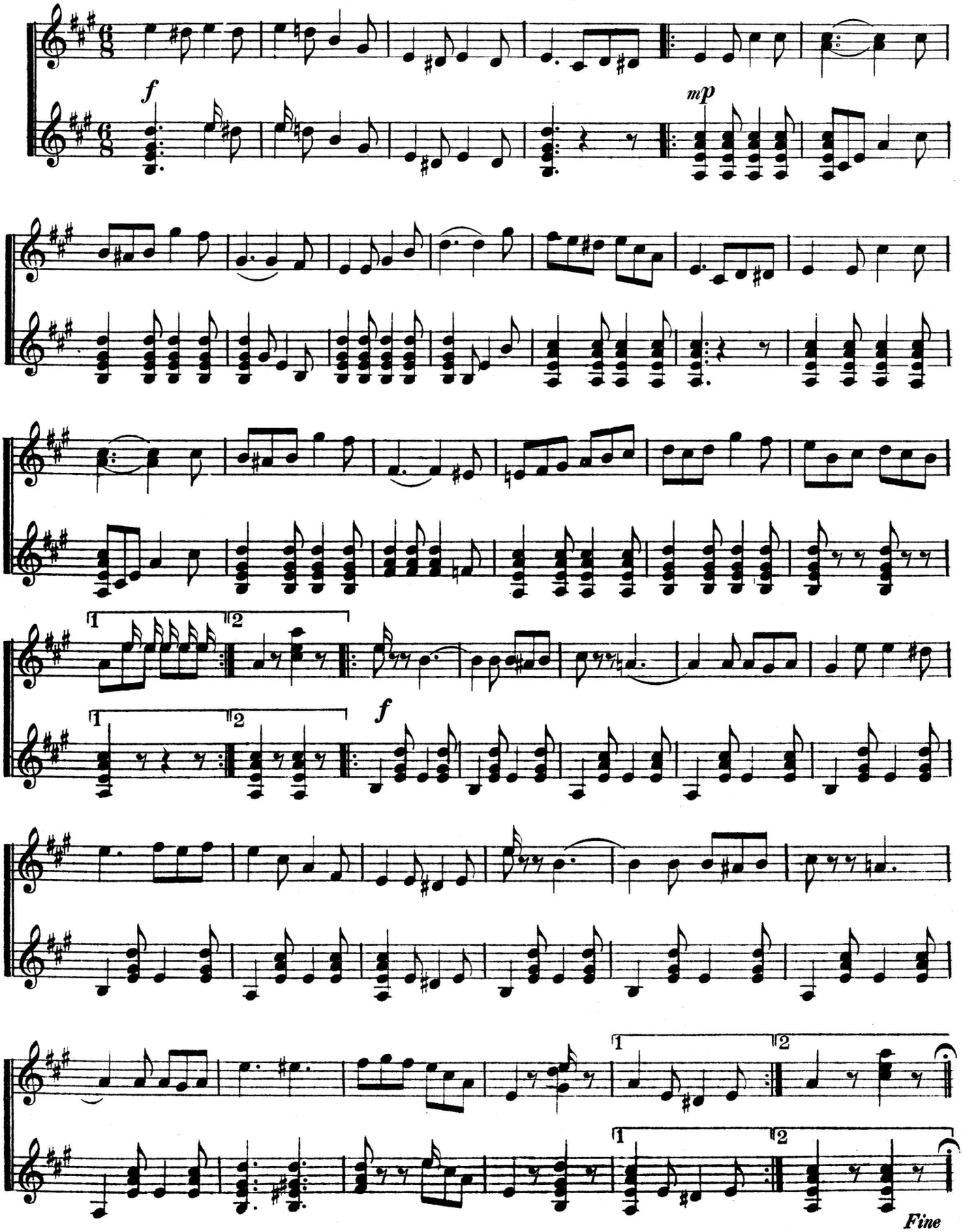


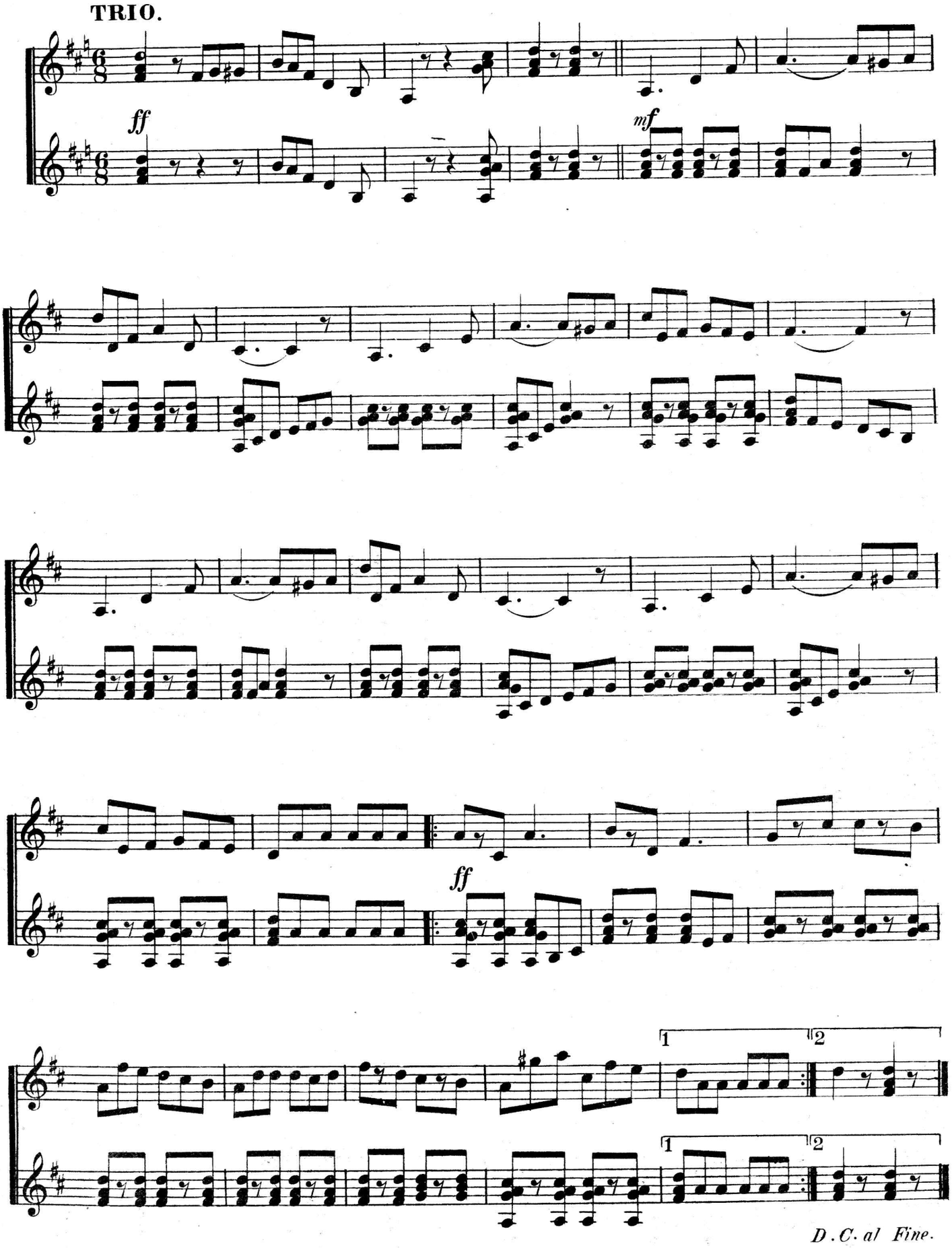

p
f


p
ff

ELDORADO MARCH.

TWO BANJOS.




TRIO.
ff
mf
ff
1
2
1
2
D.C. al Fine.

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